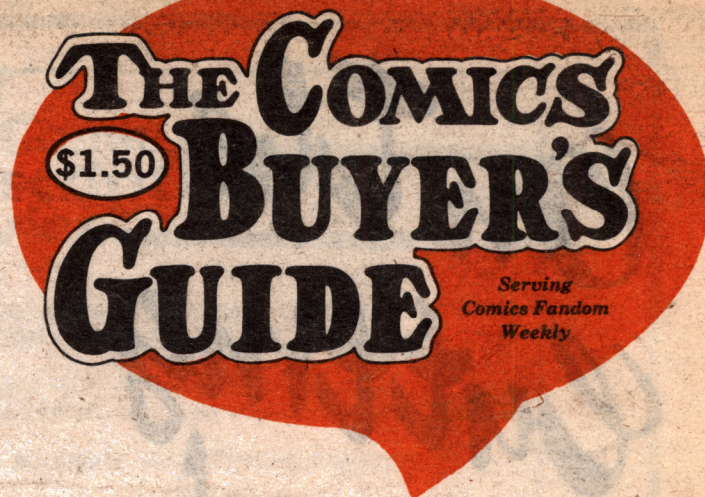


THIS WEEK IN FANDOM'S NEWSPAPER:
Star Comics bow in with heavy promotion
Silent-era 'Photoplay' held comics gems
More on UFOs in the comic books
A continuing list of American comic strips
Looks at SF books and magazines
Computers aid collectors and investors
And a great many other features



ISSUE NO. 573

(ISSN 0745-4570)



November 9, 1984

*For everyone who reads or collects
comics old and new!*



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On sale in November is the first issue of DC's *V*, based on the TV series of the same title. The comic is edited by Marv Wolfman, written by Cary Bates, and drawn by Carmine Infantino. The cover is by Eduardo Barreto.

'Supergirl' on videotape before film hits theaters

By Darrell McNeil

Supergirl, originally scheduled to have been released last summer in America, was instead pushed back to Nov. 21. However, it was released overseas on schedule and is already available on videotape in Japan — and those tapes are for sale in the United States before the movie opens in theaters.

If you live in Beverly Hills and have \$149 to spend, you can

have a perfectly legal copy of it! In English.

Supergirl was released overseas to good grosses in Europe and Japan. In Japan, a company called Pony Video released videocassettes of *Supergirl* in English with Japanese subtitles and featuring footage that will not be seen in the American version.

Some of these cassettes have been legally imported into the

United States and have been found in a Beverly Hills video store, which has been renting the movie for \$69 and selling it for \$149.

This naturally has upset International Video Entertainment — which paid \$3.25 million for the U.S./Canadian rights to *Supergirl* — not to mention Tri-Star, distributors of the movie, which hadn't planned to release a home-video version until next May.

To quote one company source: "No one in the United States has the right to distribute a video of *Supergirl* now. You don't have a videocassette out before the movie is released to theaters."

Eclipse adds 4 titles: Somerset Holmes, Mr. Monster, Alien Worlds, Twisted Tales

Eclipse Comics has picked up more titles originally scheduled to be published by Pacific Comics.

• *Somerset Holmes* #5 and 6 by Bruce Jones, April Campbell, and Brent Anderson. These issues end the mini-series about the amnesiac title heroine. In an announcement of the comic, Eclipse editor-in-chief Cat Yronwode said of *Somerset Holmes* "It was one of my favorite comics when Pacific was publishing it so you can imagine how thrilled I am that Eclipse is now going to bring it to its conclu-

sion." The series has been optioned for a movie.

• *Mr. Monster* #1 by Michael T. Gilbert and Bill Messner-Loeb. The first 10 pages of *Mr. Monster* appeared in Pacific's *Vanguard Illustrated*. *Mr. Monster* #1 will print the entire series, reprinting the first part with new color separations.

• *Alien Worlds* #8 and 9, which will contain material originally planned for the science fiction title and some slated for the second issue of *Pathways to Fantasy*. Work by John Bolton, Rand Holmes, Jan Strnad, Ken Steacy, Al Williamson, Frank Brunner, Jim Sullivan, and others will appear. These will be the final issues of *Alien Worlds*.

• *Twisted Tales* # 9 and 10, the final issues of the former Pacific horror title. Work by Bolton, Strnad, Gray Morrow, William Wray, John Pound, Val Mayerik, and others will appear in these issues. Like *Alien Worlds*, the comic was edited and mostly written by Bruce Jones and April Campbell Jones.

Eclipse previously announced acquisition of the Pacific comics *Pressbutton*, *Siegel & Shuster: Dateline 1930s*, *Strange Days*, and *Berni Wrightson, Master of the Macabre*. Eclipse has just released *Groo Special* #1 and *Rocketeer Special* #1.

Aquaman gets mini-series and a revised costume

Aquaman, King of the Seven Seas, will be portrayed as a character with depth and insight in a four-issue mini-series written by DC's Design Director Neal Pozner and illustrated by Craig Hamilton. The series is not yet scheduled but will probably be published in 1985.

"For 40 years, Aquaman has rushed into battle filled with anger that was never really explained," said Pozner. "In the mini-series, we pick up where the *Justice League* leaves off, and we develop Aquaman into a sympathetic character who grows over the course of the series. The Aquaman who emerges at the end will be a very different character from the one who begins the series.

"I am particularly interested in Aquaman's relationship with his brother, The Ocean Master. The series is really in the realm of fantasy and magic, and part of it is heavy-duty confrontation between the brothers.

"There's a lot of potential for mythological background to Aquaman, and no one has ever done anything with that before. I want to develop that to make

Aquaman a hero readers care about."

During the series, Aquaman will get a new costume, said Pozner, who designed it. He said that it is a significant switch from the standard costume.

This is Pozner's first comic book as a writer. Hamilton has illustrated several comic books, including parts of *Who's Who: The Definitive Directory of the DC Universe*. This is his first series assignment.



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National Lampoon to do 2 world humor issues

Editor Jay Kennedy called *CBG* to announce that he has been assigned to put together two "international humor" issues of *The National Lampoon*.

"The issue dates are April 1985 and August 1985, and three-quarters of those issues will probably consist of cartoons," Kennedy said.

He is now asking for submissions of material that would be

appropriate for such issues. He is looking for cartoons and strips which have already been printed in magazines and newspapers in other countries, since he intends to fill the issues with reprinted material.

Deadlines for the issues are December 7 and April 7. Material may be submitted or suggested to him at 779 Union St., Brooklyn, N.Y. 11215.

LABEL AREA



**DATED MATERIAL!
PLEASE RUSH!**

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Ad of the Week

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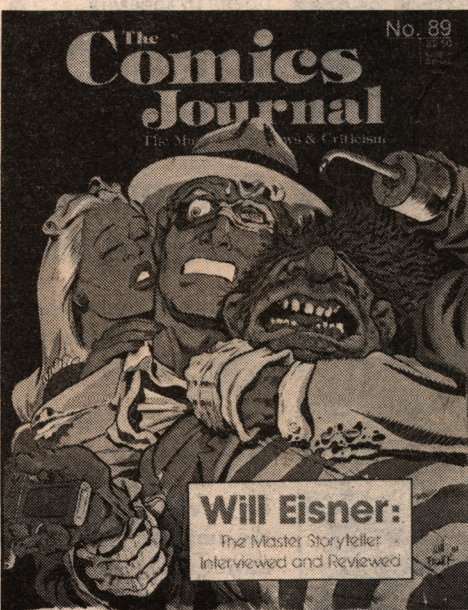
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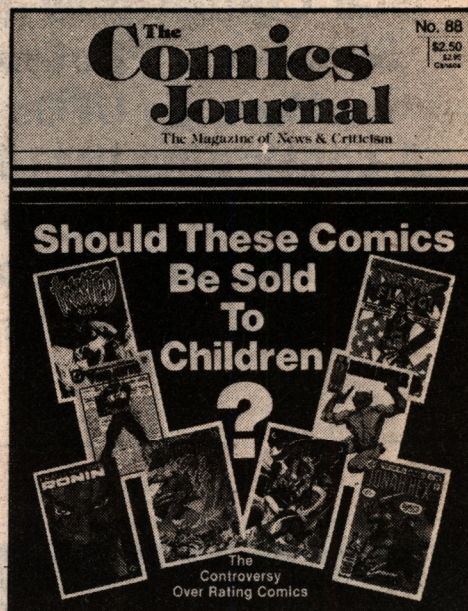
Buyer's Guide columnist HEIDI MacDONALD examines comics' endless fight scenes; interviews with PHIL YEH and GEORGE METZGER; reviews of *Everett True*, *American Flagg!* Archie Comics, more; a background artist speaks; great gag fight-scene cover illo by DON ROSA!



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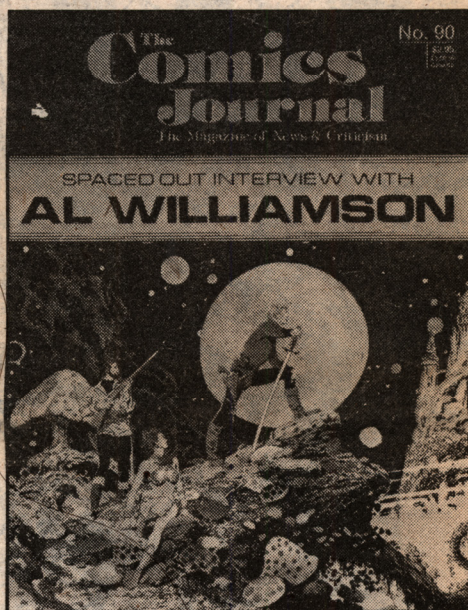
WILL EISNER featured with two interviews and an original color cover; acid review of Marvel's Assistant Editor's month; FRANK MILLER, CHRIS CLAREMONT, WENDY PINI on panels; the best and worst of 1983 reviewed; critiques of *Elric*, *Sword of the Atom*, and *Star Raiders*.



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THE COMICS JOURNAL #88

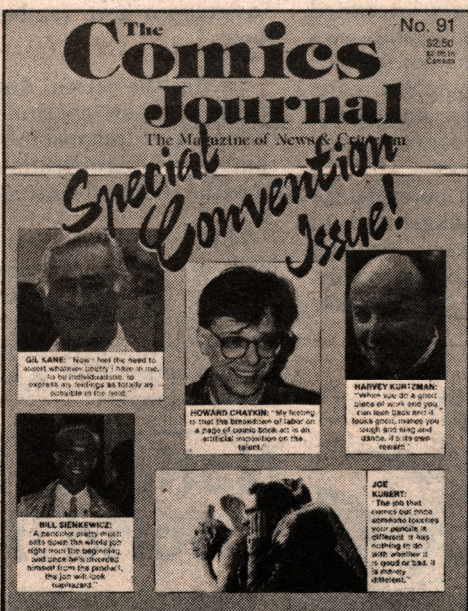
The controversy on rating comics is explored with an editorial, a letters section, and two panels involving JIM SHOOTER, ARCHIE GOODWIN, DEAN MULLANEY, RICH BUCKLER, MIKE GOLD, and others; reviews of *Kool-Aid Man*, *Nexus*, *Zippy*, *Knockabout Comics*, *Vigilante*, and more.



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THE COMICS JOURNAL #90

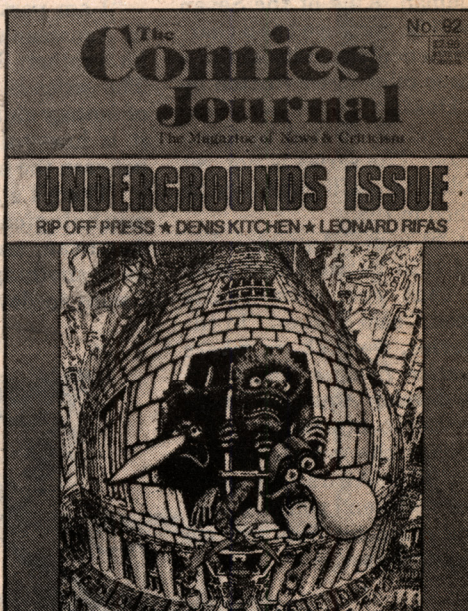
AL WILLIAMSON interviewed, with full-color Williamson cover; an essay on *Twisted Tales*; a column by HARLAN ELLISON; Japanese comics; the Eclipse line; letters from STEVE BISSETTE and FRANK MILLER; *Nathaniel Dusk*, *Cerebus* and *RAW* reviewed; plus news, and more.



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THE COMICS JOURNAL #91

Special convention issue, publishing panels featuring artists (KANE, SIENKIEWICZ, SIM, KUBERT, CHAYKIN, et al.), editors (GOLD, GOODWIN, et al.), writers (JONES, WOLFMAN, et al.), and a special interview with HARVEY KURTZMAN! Plus reviews, letters, columns, and much more!



© 1984 Gilbert Shelton

THE COMICS JOURNAL #92

Are undergrounds dead? Features interviews with GILBERT SHELTON and LEONARD RIFAS, a column by DENIS KITCHEN, more. Also, the death of Western Comics, HARLAN ELLISON, the pros' summer reading, news stories on Marvel's controversial art vaults, and much more!

Star Comics to appear amidst big promotion

When Star Comics appear around Christmas with much hoopla and celebration, the stars of several of the new titles will already be nationwide celebrities, and Marvel will be offering an unprecedented number of direct-market promotional sup-

port programs to increase their recognition factor even more. In the most ambitious co-op advertising program in the history of the comics direct market, Marvel will offer 100% co-op reimbursement for any print, radio, or television advertising

produced by retailers to spotlight the new line. The program will run from Dec. 1, 1984, until May 31, 1985. Further details concerning the program are available from direct distributors or from the Marvel Direct Sales department.

Marvel will also be producing a set of ready-made advertisements which retailers can use with their own store logos, thus making it possible for the store owner to avoid the cost of producing ads from scratch. These ad slicks will be available from direct market distributors and from the Marvel Direct Sales department.

"These giveaway comics, with the house ads inside each one, will give Star Comics instant recognition in millions of households nationwide," Kalish noted.

Also this fall, Perfect School Catalogs and the Epsco Catalog Agency for the library market will offer Star Comics to thousands of students, school libraries, and public libraries across the country. Direct mailings by Marvel and in conjunction with other publishers will introduce the line to an additional 100,000 households in the fall and spring.

Meanwhile, *Strawberry Shortcake*, *Get Along Gang*, *Fraggle Rock*, *Heathcliff*, *The Ewoks*, and *The Muppet Babies* will be invading thousands more households through a broad variety of other media.

All of them will be showing up on television, *The Muppet Babies* and *Get Along Gang* on Saturday morning, *Fraggle Rock* on Home Box Office, *The Ewoks* in a live-action Thanksgiving special, *Heathcliff* in syndication (after four years on Saturday morning) and *Get Along Gang* and *Strawberry Shortcake* in prime time specials.

The widest variety of story books and toys imaginable already make the characters recognizable to a number of age groups. *Heathcliff* continues to appear as a syndicated comic strip in more than 1000 newspapers. The films *The Muppets Take Manhattan* and *Return of the Jedi* introduced both the Muppet Babies and the Ewoks to the big screen.

American Greetings and Tomy, who made *Strawberry Shortcake* one of the most recognized characters in America, will shortly be mustering a large campaign to do the same for *Get Along Gang*. *Strawberry* herself is scheduled to get her own fan club soon and the Ewoks receive exposure through the *Star Wars* fan club.

"The entire Star line will benefit from the incredible publicity given to the licensed characters," Kalish noted. "By effectively cross-promoting *Planet Terry*, *Wally the Wizard*, *Top Dog*, *Royal Roy*, and *Peter Porker*, *The Spectacular Spider-Man* with the already-famous characters, we insure that Star will become one of the most popular publishing lines in the history of comics."

"All any retailer has to do is follow standard co-op approval procedures, as they would for any Marvel co-op ad," Specialty Sales Director Carol Kalish said. "Once the promotion has been run, they will be eligible for the full reimbursement."

In addition to the slicks, Marvel is producing Star ads which they will place in comics fanzines, such as *Amazing Heroes* and *The Comics Buyer's Guide*, and in consumer publications such as *Comics Collector*. Every Star title will have house ads for other books in the line, and the regular Marvel Comics will also contain a number of house ads for the new titles.

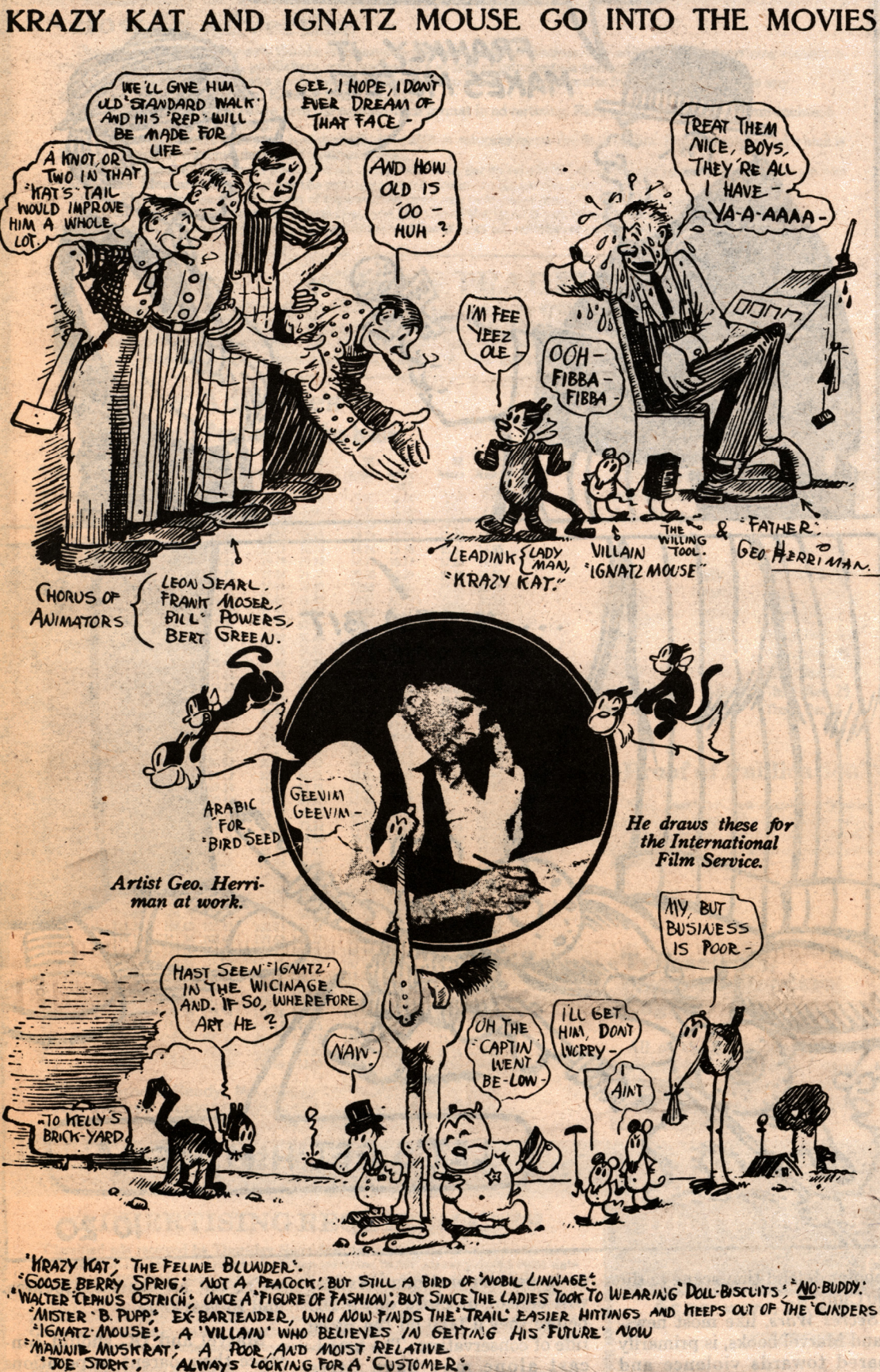
A special Star Comics floor display, designed to hold up to six titles and doubling as a counter display, will be available to all retailers beginning in November, and a full-color 22x34-inch "Star Comics — On Sale Here" poster will be sent to all wholesalers and retailers.

As a more widespread promotion to increase the visibility of the entire new line nationwide, eight million boxes of General Mills' Lucky Charms and Coco Puffs cereals will feature a special offer spotlighting *Wally the Wizard*, *Strawberry Shortcake*, *Planet Terry*, *Heathcliff*, and *Top Dog*.

Any person sending in three qualifying UPC symbols from boxes of those cereals will receive the first issue of all five comics. The offer will be valid through 1985.

Television commercials advertising both cereals will include a tag line for the Star Comics promotion from mid-December through mid-January. In this way the comics will receive national publicity on all networks for a full month.

Illustrations of all five comics and descriptions of the characters will be included on the back of each cereal box, and "5 free Marvel Star Comics" will be emblazoned on the front and back of each box.



Comic gems in silent-era 'Photoplay'

By Bruce Long

Scattered within the pages of silent-era *Photoplay Magazine* (1915-1929) is an unexpected harvest of gems from famous comic artists and cartoonists.

The July 1916 issue contains a rare promotional page drawn by George Herriman to herald the animated *Krazy Kat* cartoons. Included in the page is a self-portrait showing Herriman tearfully turning his characters over to the animation team.

Raeburn Van Buren, later to draw *Abbie an' Slat* for more than 30 years, was the most prolific artist to appear in *Photoplay* during this era, with more than 100 illustrations. He illustrated four fiction serials, more than a dozen short stories, and several other features, including beautiful black-and-white portraits of silent stars Colleen Moore (July 1922), Lillian Gish (October 1922), and Corrine Griffith (August 1924). Fans who are only familiar with his comic-strip work would be amazed at the lush, romantic style he used during the Twenties.

Rush Goldberg drew a number of cartoons about movies and moviegoing, with most of his work appearing during 1919.

Bud Fisher wrote an article in the July 1920 issue explaining how the *Mutt and Jeff* animated cartoons are made. The article includes a photo of Fisher and a drawing of Mutt and Jeff.

John Held Jr. is the cartoonist many people feel has best captured the spirit of the Twenties. Most of his *Photoplay* work is for Herb Howe's column, "Close Ups and Long Shots," between March and July 1923. These drawings are mostly caricatures of famous stars of the time: Valentino, Chaplin, Pickford, Fairbanks, Barrymore, etc.

Seven issues contain cartoons by Rollin Kirby, who would eventually win three Pulitzer Prizes for his editorial cartoon work.

George McManus, creator of *Bringing Up Father*, drew several cartoons in the May 1926 issue. These cartoons were for a contest in which the public was to guess which movie each cartoon referred to.

Two issues in 1920 contain cartoons by Jay N. Darling, who would eventually win two Pulitzer Prizes for his editorial cartoon work.

November 1928 had an article on Ed Wheelan and his famous comic strip *Minute Movies*. There is a photo of Wheelan but no samples of the strip are included with the article.

Frank Godwin, later to draw *Connie*, beautifully illustrated a fiction serial in 1922. He also illustrated a number of later short stories.

The March 1924 issue has a photo of four comic-strip artists: Harry Hershfield (*Abie the Agent*); George McManus (*Bringing Up Father*); Billy de Beck (*Barney Google*); and Nell Brinkley (*The Brinkley Girl*).

Finally, in January 1927, Felix the Cat dances the Black Bottom with Follies star Ann Pennington. These are just a few of the interesting comics-related items which I found in silent-era *Photoplay*.



Did you know that animated films are produced at Disney World in Orlando? Stu Reisbord of Cartoon Carnival poses with Disney animator Cecilia Carr at Orlandocon.

The CBS Television Network will broadcast a number of all-new animated specials in prime time this season, including: Three new *Charlie Brown Peanuts* specials; a third *Garfield*

animated adventure; a *Betty Boop* special; *Happy Birthday Donald Duck*, from Disney; and *The Ewoks Holiday Special*, from LucasFilm.

— Greg W. Myers

Editorial

By Don & Maggie Thompson

Doonesbury has been back long enough that readers have resumed the habit of looking for it — and comics fans have been delighted to find it running in the larger size required by Trudeau's new contract.

We've found that some newspapers are, for editorial balance, running more comics than *Doonesbury* in the large size.

At the same time, some newspaper editors have taken to grousing in print about the bother of having to accommodate a strip which would once have been considered undersized. The editor of the Appleton, Wis., *Post-Crescent* wrote that he knew of one paper which was cheating on its contract to run it to the agreed-on size — but that he wouldn't tell which it was. He added that another editor had told him he planned to run the strip for a while at the contracted-for size, then reduce it in hopes of sneaking it past the syndicate. The *Post-Crescent* editor added that he was thinking of doing the same thing.

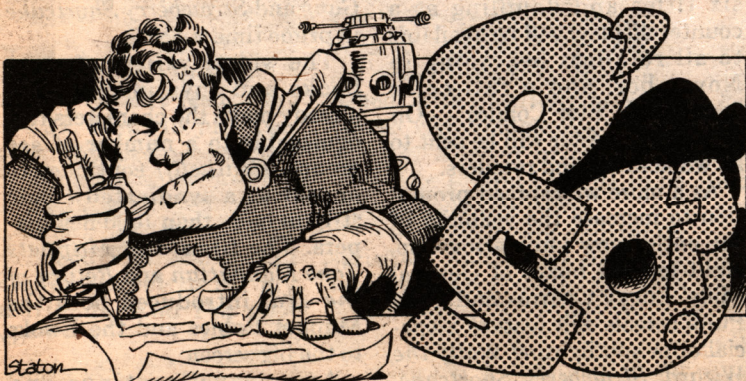
That's good for the public perception of journalistic integrity, isn't it?

What we'd like to suggest is that comics fans write to papers carrying *Doonesbury* and congratulate them for giving at least one strip proper display at last. Tell the papers how much you enjoy being able to read comic strips without a magnifying glass — and how you realize they probably enjoy the size, too, since they're able to fill more editorial space at no additional cost.

If you're a potential advertiser (a comics shop or some business, large or small), how about asking to buy space on the comics page on which large-size strips are running (specifying the reason)? Suggest that horoscopes, advice columns, crossword puzzles and similar fillers could go elsewhere, to be replaced by new advertising on a revamped, large-size comics page — or pages.

Tell your paper you're glad to see it supporting readable comics — a feature with which TV news can't compete.

And, if your paper isn't running *Doonesbury* in a large size, you might want to let its syndicate know: Universal Press Syndicate, 4400 Johnson Dr., Fairway, Kans. 66205.



Robert E. Butts

1001 California
South Bend, Ind. 46616

I was bothered when I saw Page 1, and very pleased when I saw Page 4. That was my reaction to *CBG* #570, the 700 Club story, and your marvelous editorial. Your response was measured, restrained, perceptive, and easily achieved its stated aim of reassurance.

There isn't a great deal to add. After all, *CBG* discussed the whole issue at some length in its reactions to Dan Tyree's first column ("Why Doesn't Batman Go to Church?") way back in issue 500.

So, even if it is only treading old ground, I cannot help noting wistfully that religious themes and allusions continue to appear frequently in comics with a fundamentalist viewpoint, one with which the 700 Club would sympathize and identify, conspicuously missing. Changing that, more than anything else, would reassure the 700 Club and all who share their views, that comics are worthwhile entertainment.

In closing, kudos again on your fine editorial. I'll read the pages of future *CBG*'s with interest to see if anyone was listening.

[We have since watched the broadcast of 700 Club and the persons on the program made it very clear that it is not that they want their viewpoint represented in addition to the

ones already expressed, but that they want their viewpoint to be the **only** one expressed.]

Wayne R. Smith

48 West 4th St. Apt. #5
Williamsport, Pa. 17701

"There's an east wind coming ... such a wind as never blew on England yet. It will be cold and bitter, Watson, and a good many of us may wither before its blast." — Sherlock Holmes, in "His Last Bow"

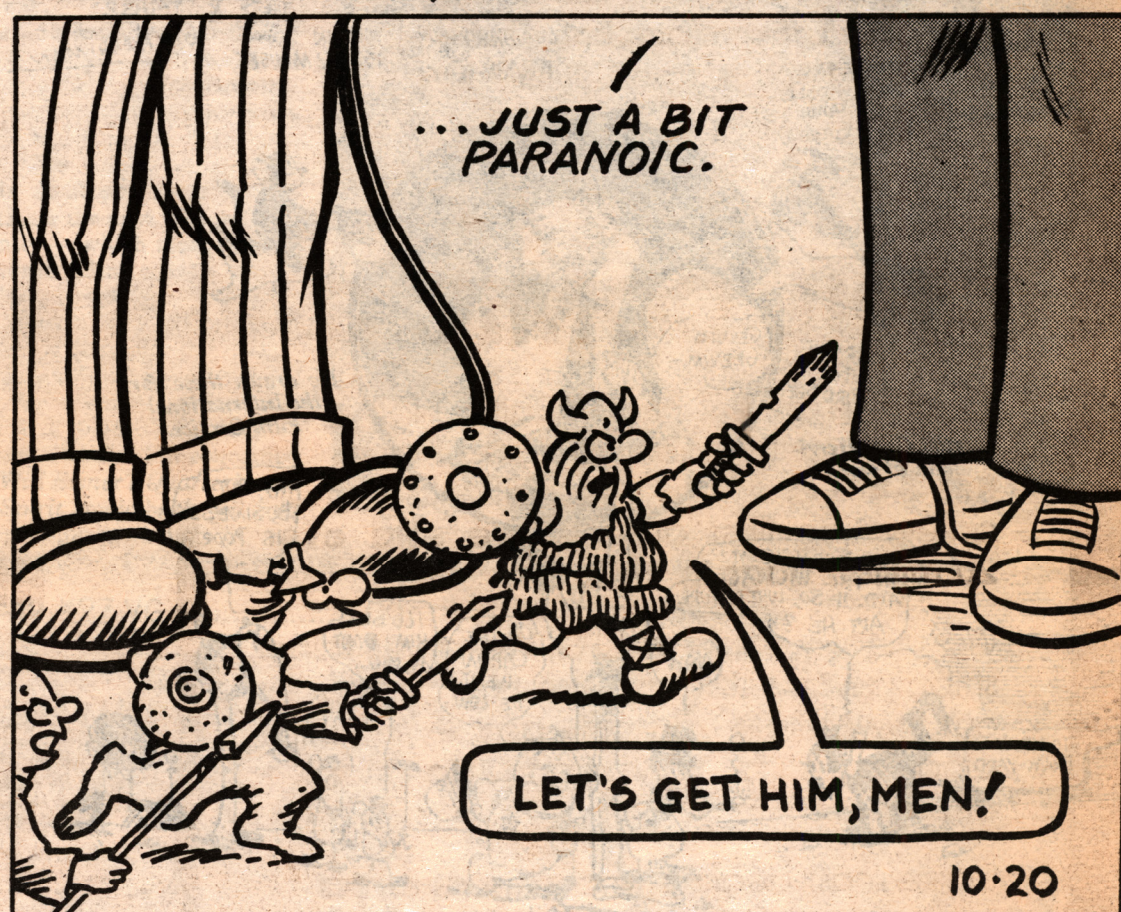
The east wind is beginning to blow for comics, so far it is but a breeze, but the hurricane may not be far off. I refer to both your report on the 700 Club broadcast on comics and the recent *Psychology Today* article, both of which condemn different parts of the industry.

I may be unduly paranoid, but I feel that if we, the fans, and the publishers ignore these early warning signs, a good many of us will indeed wither before the blast of hot air from those who would protect us from free speech. Remember Wertham and EC.

What's worse, we fans and pros of today are in a position in many cases of defending the likes of *Secret Wars*. As Peter T. Clark said in his letter in issue #570, "Admit it, you loved it when Wolverine cut off Absorbing Man's arm. . . It's just plain fun." I'm sure there are many fans who did love that sequence and who consider that "just plain fun" — but how would Jim

EVERETT TRUE

BY ISABELLA & DUMM



Shooter defend that scene to the 700 Club?

Secret Wars, like most newsstand Marvel books, is primarily geared towards violence and more violence, and DC is often no better. They would not last very long, certainly not as long as William M. Gaines did defending EC, if they were held up to mass scrutiny and had to explain the artistic merits of *The Hulk* or whatever.

Perhaps we can dismiss the magazine article, but most certainly not the television program. Notice that the 700 Club, according to your article, attacked only newsstand books — *Thor*, *Titans*, *Arak*. These are more vulnerable to such attacks both because children have more access to *Thor* than *American Flag!* and because Marvel and DC have to answer

to large corporations. Warner will censor or close down DC before they'll take on the rising tide of conservatism. The broadcast alone may have little impact, but what it was only the first of many? What if Jerry Falwell gets a look at Wolverine hacking off someone's arm or a *Thor* story? We must not underestimate the power these people have.

There are two solutions to head off the hurricane. First would be a good-will effort on the part of pros, fans, and shop owners. More publicity for such things as blood donations at cons (*CBG* #569) should be arranged, and those who arrange cons should set up more such events as part of their show. Comic fandom has hid in the shadows for too long — now we must get out and show people

we're not all atheists, loonies, and 10-year-olds.

Marvel and DC should convince their parent corporations that national advertising in media other than comics will both improve sales and the image of their product. I don't know if the independents could afford such a campaign, but maybe they could form a joint effort to present such products as *Journey*, *Elfquest*, and other books with the potential for mass appeal before the public.

My second solution is for Marvel and DC to publish fewer fan-appeal-only books and more general-interest titles. I'm sure the readers of romance novels could enjoy quality romance comics, and the same can be said

(LETTERS, Page 6)

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November 9, 1984

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SPECIAL!



LETTERS

(From Page 4)

of westerns. Super-heroes are fine, but if all we have to defend before hostile religious leaders and psychologists are adolescent power fantasies, we're finished. Marvel's Star line is a step in the right direction, but not enough. The emphasis in comics on violence and physical conflict must be changed.

I may be way off base with both my suggestions and fears. I hope that I'm worried about our hobby's future for nothing. But we have nothing to lose with a little healthy fear, and we may gain. The public image of comics can be improved, but not by the current orientation in the industry toward fans alone. EC withered before the first east wind — if there is a second, many more companies could fall.

This letter may sound alarmist. I'm not saying that one TV show means the death of comics, but rather that the Wertham mentality is still alive and well, and such people seek scapegoats. The country is swinging to the right politically. The time is now for comics fans and pros to upgrade the public's opinion of the medium and to expand the

KITZ 'n' KATZ



comic art form above its current fannish level. We've wasted too much time.

Elwood Swabb

Address Withheld

I am the victim of a corrupt comic book industry. My privacy was invaded and my health shattered when a character named "Irwin Schwab" was introduced in *Action Comics* #560 in a story entitled "Ambush Bug." Like myself, this "Irwin Schwab" lives a lonely life in a downtown tenement. Like myself, he only lately has begun to frequent the Public Library, in the pursuit of self-education. Like myself, he has recently experienced the crash landing of a rocketship on

his rooftop. (See *Action Comics* #563) Our names are too similar to be coincidental and the likeness of Schwab to me is clearly photographic.

All of this I have accepted with graciousness and good humor. However, I cannot stand idly by while these *pornographers* impugn the reputation of my dear old mother! Yes, it is true. My mother is an Admiral solid-state television set. Is this her fault? Or mine? No, and I'll tell you another thing! My mother has kept me company over these long, lonely years and she has never once failed to be anything less than *totally entertaining*.

I guess I get pretty emotional

when I talk about her. She doesn't receive cable or have a fancy satellite hook-up, but then, I wouldn't want her to. I like her just the way she is. Oh! And as you may have guessed, I have repaired her antenna since the crash and she is coming in beautifully, thank you.

As for those allegations that I may secretly lead a second life as a costumed weirdo — well, I do whoop it up on occasion, the same as the next guy. And yes, I do love comic books and junk culture in general. (Learned that from Mom.)

But before you throw stones at me for being raised by a TV set, try to remember where you spent most of your formative

years. Hah! Thought so.

I must go now. It's 11 p.m. and Mom is wondering where I am. Good night and have a pleasant tomorrow,

Elwood Swabb

a.k.a. Ambush Bug

Address withheld by request

P.S. Fleming made me write this. He wants his complimentary subscription back. (He doesn't deserve it.)

Kerrig

P.O. Box 189

Kaplan, La. 70548

Help!

I had a poster catalog on new posters (rock groups, etc.). I just lost it. There is a poster I'm desperate for. I think it's called "Dream of Flight." It's a Fra-zetta-looking (but not by Fra-zetta) thing with "airships" converging in a very strange surrounding. I think there was a guy looking through a telescope in it. It was a small drawing in the catalog, so I couldn't tell what all was on it.

Do you know a dealer who might have it? It seems more new wave stuff than nostalgia, and I forgot the name of the catalog.

Please, can you help?

[Readers? Can anyone help a magician-ventriloquist-entertainer in his search?]

Desmond W. Roden

P.O. Box 350

Hamilton, Brisbane

Qld., Australia 4007

To be perfectly frank, I've about had my fill of people complaining about the high price of collecting comics in the U.S. Maybe these people should come down here to Australia for a while.

Life for a comics fan is no picnic down here. For a start, to keep anywhere near up to date, the dealers here have to Air Freight the books in. Surface mail is cheaper, but takes anywhere from two to five months to arrive. On top of the freight charge we have the currency exchange, and the steadily declining values of both our relative dollars. While once the value of our dollar was greater than yours, the situation is now reversed.

These costs aren't absorbed by out dealers. They have to make a living, too, remember. So they pass on these costs to the comic buyer. Standard cost of a 60¢ Marvel is at present 90¢, and I believe some southern dealers charge as much as \$1.50.

Newsagents' prices are comparable. The new format books with their better, and heavier (and thus more expensive to ship) paper have equally inflated costs. *Ronin* #5, cover-priced at \$2.50, is currently selling on the newsstands for \$4.50. How many of you would buy your favorite independents at this sort of mark-up? We do. And I think we probably develop a more selective choice of our comics from this.

Remember, we only have the same amount of money to spend on our hobby as you, so we can't afford to buy things like the new *Justice League*, to see if it gets any better over the next few months. Better to pay the \$2.50 for a *Cerebus*, and get something you know is worthwhile.

Think about this next time

(LETTERS, Page 8)

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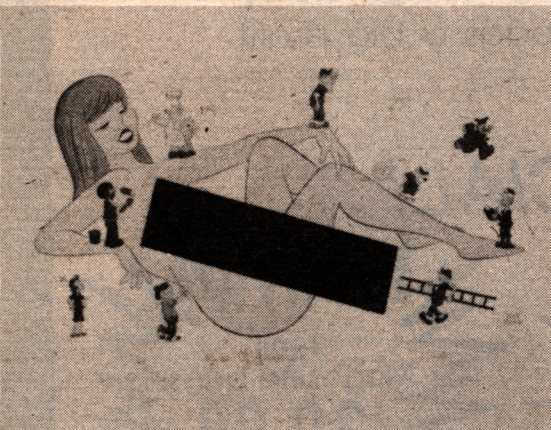
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LETTERS

(From Page 6)

you pick up a comic, and balk at the \$1.25 price tag. We're probably paying over \$2 for the same thing. Think yourself lucky.

Thanks for letting me have my say. I love your paper, but would like to see more fan-art, and perhaps fan-writing. How about setting aside an issue, say six months from now, and start taking submissions for it. You could get some really beautiful work.

[Another thing to consider is

that it cost Desmond 85¢ to send the above letter.]

Matthew-Louis M. Levin
44 Lincoln Ave.

Northampton, Mass. 01060

I'm deeply saddened to read of First's cancellation of *Mars*, which to me seemed among the poetry of comics. There have been several of these "comics of chaos" — *Thriller*, *Night Force*, *Mars* — for each of them it is the core that holds true: Each has

circled round its core as if an eggshell of gases, sometimes expanding, sometimes closing in on its central sun, its theme.

They are so much like life itself to me — answers are promised: They're there, and we may find them; and there's the possibility we might not live so long — and the certainty we won't be all around for the final answer. Even to find out all we want to know is a challenge.

In the meantime, it's entertaining, life, *Thriller*, *Mars*.

It's hardest to accept that *Mars* should be canceled just as so many "confusions" are clearing. The most recent issue (#11) is the clearest indication yet that *Mars* is a particularly sophisticated story told with the sparsest, most passionate artwork. I'd like to cite the conversations between Ray and Cal on courage, and love and sex, as particularly good, examples of what mature comics can be about: real people with some wisdom, some folly, and exceptional situations.

I'd like to encourage First to issue *Mars* as a one-volume set so readers can sit and read the whole story beginning to end, see it unfolding, and be immersed in the novel manner writers-artists Hempel-Wheatley tell their story.

That First plans more for Dynamo Joe speaks of the popularity for the by-now-machine-tooled Byrne-Bolland look, the popularity of talking animals, especially tough little cats, and not especially well for experimentation, individuality, or patience.

I guess that's all, but to marvel that Dave Sim's work perseveres so well, to wish for other things, and to say thank you to Marc Hempel, Mark Wheatley, and colorist Kathryn Mayer, and to First, who did make it possible for as long as they could; and to turn to *Journey*, *Cerebus*, *Timespirits*, and *Swamp Thing* for the rest of the best.

Allen Varney

Assistant Editor

Space Gamer

Steve Jackson Games

Thanks for the fine review of Toon, The Cartoon Roleplaying Game, in your Oct. 12 issue. All of us at Steve Jackson Games put a lot of effort into its publication; I was Warren Spector's main assistant in developing Greg Costikyan's original design. It's heartening to see a good game find its way to a broader audience.

Also of interest to comic book fans (and that includes most of us at SJ Games, not excepting our president, Steve Jackson) is the latest issue of our hobbyist magazine *Space Gamer*, #70; I've enclosed a couple of copies. It includes my own review of the new TSR *Marvel Super Heroes* game, along with a genuine imitation "Bulpen Bulletins" sidebar for the true comic fans in the audience. And there's a superhero roleplaying game adventure, and reviews of a couple of other super-hero game products, and lots of stuff. Hope you enjoy the issue.

As long as I'm writing, I might as well say that I, too, once made

a proposal to DC to revamp and revitalize Aquaman. (What! Another one?) I've been reading over your past issues of several established professionals who wanted to take a stab at writing Aquaman; I've seen their descriptions of the various approaches they'd take to the Sea King. As a complete unknown who's never sold a comic script in his life, I'd be out of line to criticize these gentlemen, all of whom are experienced pros. But I will admit to being disappointed, because all of their discussion of exciting new villains and so forth sound to me like just more of the same old stuff.

My own conception of Aquaman, as I proposed it to the DC Talent Coordinator in a letter (and accompanying pilot) about a year ago, dispenses with the inappropriate pseudo-scientific explanations of his powers, as well as most of the Mort Weisinger-era trappings he has been saddled with — Mera, Aquababy, his origin, etc. In their stead I would emphasize atmosphere and a strong sense of Aquaman's ocean kingdom; Aquaman becomes an archetypal figure, as elemental and mysterious as the sea itself.

The plot I submitted, "Ghosts" (no connection with Ibsen), demonstrated the idea: Aquaman himself was not even the central figure of the story. Rather, the reader identified with ordinary human beings, thereby making the super-hero's role in the narrative even more surprising and dramatic. As I envision it, the ideal "Aquaman story" would center on an ordinary mortal (probably a different one in each story) who is somehow "out of tune" with the ocean environment, or helpless in the face of the ocean's power. Aquaman would, through heroic action, help resolve that character's conflict and restore harmony — all on a fairly realistic scale, without conventional super-villain antagonists.

As a hero of almost mythic proportion, Aquaman would seldom reveal his thoughts to other characters or the reader; certainly he would not give way to neurotic self-examination as so many "heroes" do nowadays. But over the course of several stories, we might eventually glimpse an inner conflict: the conflict of a man attuned to the merciless savagery of the ocean, yet also fighting to give worth to the human values which it appears to dwarf.

It seems to me — if I can editorialize for a moment — that many comic writers today have

(LETTERS, Page 10)

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LETTERS

(From Page 8)

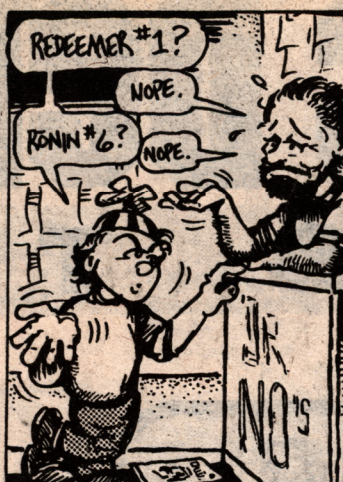
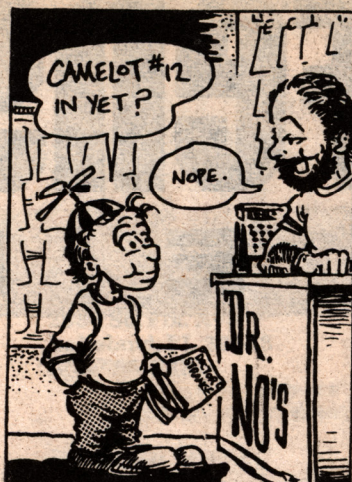
lost sight of the "super-heroic ideal," instead slavishly concentrating on a misguided adherence to strict continuity. The fashion today, epitomized by *The Secret Wars* and the various comic "reference" works now extant or in development, is to keep strict tabs on the precise extent of a given hero's powers, maintaining verisimilitude by defining his or her abilities and by paying careful attention to which back issues had Hero A fighting Villain B — all in the service of petty and foolish continuity.

I don't believe this serves the story. If one tale is best served by letting the hero lift an ocean liner, while another three months later requires him to strain futilely at a yacht, I say write both stories, each according to its internal logic. The consistency of a super-heroic narrative should concern his steadfast adherence to strong personal integrity, not how much he can bench-press. All the effort spent on "explaining" past inconsistencies in a hero's demonstrated powers strike me as juvenile and — I emphasize by repetition — misguided.

Enough of editorializing. I sent the plot and cover letter to DC's Talent Coordinator in the thick of their well-publicized talent search. But I made the amateurish blunder of submitting a

TRUFAN ADVENTURES

by Ward O. Batty & Charlie Williams



© 1984 Ward Batty

full-length (and, in fact, more than full-length) plot, when DC had specifically requested short plots for eight-page stories. The script was returned unread.

I daresay my ideas on Aquaman are so far out of step with the rest of the DC universe that they could never fit comfortably (though I must say I'm amazed at how solidly Alan Moore's excellent *Swamp Thing* is ensconced in the standard continuity). But I hope someone somewhere manages to get hold of Aquaman and do interesting things with him. It's been said that one of the proven ways of breaking into comic-book writing is to take a character that no one has ever done right, and do him right. In my view, Aquaman

qualifies — in spades.

Dwight R. Decker

P.O. Box 2217

Northlake, Ill. 60164

I recently picked up a laser videodisc copy of the Disney movie *Splash*. Normally, if I were going to write a letter about it at all, I'd write it for *Movie Collector's World*, but as I was watching the opening, a comics-related point occurred to me. Remember how in the flashback sequence the then 8-year-old hero jumped overboard and met up with the child mermaid, a much younger incarnation of the adult mermaid he would meet again 20 years later? It led me to the thought that if *Walt Disney's Comics & Stories* were still

around, "The Adventures of Little Madison the Mermaid" would be a natural for a regular strip. (Never mind the fact that she wasn't called "Madison" until much later — you have to call her something, and her real name is not only unpronounceable but probably impossible to transliterate.)

That's of course assuming Walt Disney Productions would want to admit it had anything to do with a movie largely filled with sex gags. Although everyone knows Touchstone is Walt Disney Productions' cover name for more adult-oriented releases, the obvious effort to keep the Disney name well away from *Splash*, particularly on the videodisc's jacket copy where

the only hint of Disney's involvement is the cryptic abbreviation "W.D.T.N.T.Co." (Walt Disney Telecommunications and Non-Theatrical Company), is almost laughable.

The next question is why isn't there a *Walt Disney's Comics & Stories* around any longer? True, Western Publishing has ceased comic-book production, but for more than 20 years WDC&S was only a shadow of its former self anyway. And yet comic books were always an important part of Disney's marketing, particularly in keeping less well-known characters alive.

For instance, Uncle Scrooge was entirely a creation of the comic books and he is probably

(LETTERS, Page 12)

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[illegible]

THE SCARCE ONES



The following items have been selected primarily for their condition, scarcity and desirability. I've tried to grade as accurately as possible, and satisfaction is unconditionally guaranteed.

Minimum bids are listed, and bidding will close at 10 P.M. CST one week following the cover date of this issue of CBG. Payment terms are acceptable, and will be worked out with the individual high bidders. I reserve the right to reject any and all bids.

Interesting trades will be considered. My primary wants include early **Overstreet Comic Book Price Guides** (especially #1, white or blue cover, and #2 and #3 hardbacks), 35¢ **Star Wars #1**, ashcans, and the following items in strict MINT condition: Golden Age, Silver Age, E.C.'s, early Marvels; Gnome Press, Arkham House, and Edgar Rice Burroughs (all with dust jacket); **Weird Tales**, **Doc Savage**, **Spider** and **Shadow** pulps; early Disney books and **Big Little Books**; AND MOST OF ALL, a copy of **Jungle Tales of Tarzan #5**, the 1960's Charlton comic.

1. **Detective #28** (June, 1939) - This comic, the second appearance of The Batman, is tough to find in any condition. This copy is tight, supple and has much of its original cover gloss, with nice white pages. Overall, a solid VG+ FN.

This very copy is pictured in the first color section of last year's **Overstreet (#13)**, so check the photograph for an exact idea of my conservative grading. This particular copy is undoubtedly one of the finest in existence, and I've already had a bid of \$1,200.00, so Minimum Bid \$1,300.00.

2. **Wonder Comics #1** (May, 1939) - A superb copy of one of the most important and undervalued comics of all. This comic features the 2nd superhero of all, Wonder Man, by Will Eisner, and was on the stands the same time as **Detective #27** (Batman has no superpowers, and is considered a "costumed hero"). It also contains "Spark" Stevens by Bob Kane.

This copy is one of the better copies in existence, as most copies have notoriously brown and brittle pages and cover. This copy has a glossy cover with invisible spine repair and a stain on the top right corner of the front cover. The pages are very slightly browning, yet supple. Overall condition is VG+.

This copy is the one pictured on the last page of the **#12 Overstreet Price Guide**, and, to my knowledge, this is the first time a copy has been offered for sale in TBG or CBG. It has been estimated that fewer than 50 copies of this important comic are known to exist, and the primary reason it lists relatively low in the price guide is that it is seldom offered for sale.

A rare opportunity for collectors Minimum Bid \$1,500.00

3. **All-Flash #1** (Summer, 1941) - This is surely one of the finest surviving copies of this key Golden Age masterpiece. Slight browning on the edges of the pages and the inside cover and a 1/2" strip of slight browning on the right edge of the front cover all are that keep this book from being a solid VFN+ NM. The cover still retains over 90% of its original gloss, and features the classic portrait of the Golden Age Flash in full stride, running through flames Minimum Bid \$700.00

4. **Four-Color #9** (Disney, 1942) - The first, and greatest Donald Duck adventure comic, this full-length 64-page epic features "Donald Duck Finds Pirate Gold", by Carl Barks and Jack Hannah.

This copy of FC9 is the one you will find pictured in two places: page 6 of the first color section in **Overstreet #6**, and page 1 of the first color section in **Overstreet #7**.

This is a bright, clean copy, with most of its original cover gloss remaining, and white, supple pages. The majority of wear is concentrated along the spine, which shows wrinkles, and stress at the staples and three or four other places, in addition to being slightly rolled. This, along with the various light wrinkles, nicks and creases on the cover are all that keep this book from being a solid FINE or better. Strictly speaking, a very nice copy.

A key addition to any collection, this classic recalls a simpler, more innocent era - when comic books had no ads!

Minimum Bid \$750.00

5. **Whiz #2** (#3 inside), (March, 1940) - A supreme copy of one of the top 25 comics. This comic features the second appearance of Captain Marvel by C.C. Beck, Spy Smasher, Golden Arrow, Ibis the Invincible, Dan Dare, Scoop Smith, and Lance O'Casey. And although Fawcett never reused the cover of **Flash Comics (Whiz #1)** in original form, the cover artwork of Captain Thunder does re-appear line for line on page 12 of this comic. (See **Flash Comics** in current **Overstreet Price Guide**.)

This copy shows considerable gloss and whiteness of pages. There is a very light crease down the center of the cover only, which appears only upon close inspection, and the cover shows stress at the bottom staple which has been repaired beautifully.

This comic probably grades strictly VG+, but it looks VFN-NM. A gorgeous copy of an important comic.

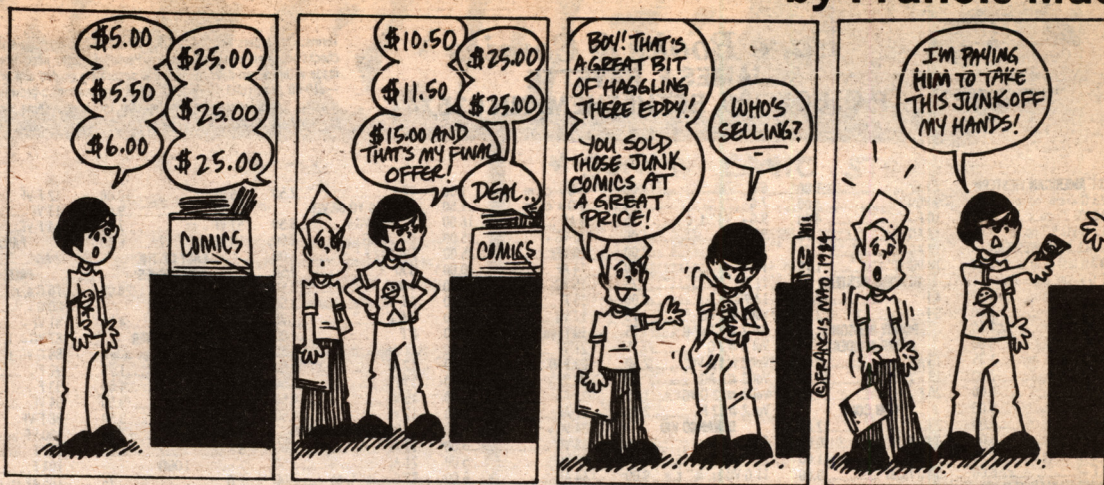
Though not the same copy, it appears almost identical to the one pictured on the last page of the second color section in **Overstreet #6**. The reds are redder, and this copy does not have the light stain shown along the spine on the one in the **Price Guide**.

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LETTERS

(From Page 10)

one of the most popular characters in the stable; Mickey Mouse may have had top billing in *Mickey's Christmas Carol*, but Scrooge McDuck was the real star.

During the long stretch from the time production of theatrical cartoons ceased to the start-up of the Disney Channel, the comic books were certainly the most important means of keeping the characters before the public. Part of this was due to Disney's decision not to sell the studio's cartoons en masse to television the way Warner Brothers did. I remember from my own childhood through the '50s and into the '60s that I seldom saw Disney cartoons other than for occasional ones on the *Mickey Mouse Club* and the cut-and-paste hodgepodes sometimes shown on Walt Disney's own show; but thanks to TV, I was more than familiar with all the Warner Brothers characters. What I knew of most of the Disney characters came out of the comic books.

It's probably no wonder that in the 70s, the Muppets practically blew the Disney characters out of the water as far as popularity with the small fry goes. Disney's popularity was mainly with kids' parents who remembered the characters; the kids themselves actually saw very little of them.

Why, then, didn't the Disney marketing people build up *Walt Disney's Comics & Stories* into some sort of major magazine?

Even as a cheap, crummy-pulp paper comic book, just about every kid living north of the Rio Grande had a subscription to it during the '40s and '50s, as Mike Barrier once pointed out in one of his articles. I know I did; in fact, I learned to read to some extent from it.

With a bit of care and attention, along with a fair amount of capital investment, it could have been developed into a sort of flagship Disney magazine that parents would have subscribed to for their kids. With Disney behind it, such a magazine could have done far better than its normal competition like *Humpty Dumpty*, *Children's Digest*, *Jack and Jill*, and *Highlights for Children*. Disney of course could have exploited it shamelessly to plug its latest movies and keep its characters alive and viable and in the public eye.

But instead, comic-book production was licensed out to Western, and the comic book remained just that: a cheap, throwaway comic book being sold to an ever-declining audience through the '60s and '70s. With the cable channel now in operation, perhaps a Disney magazine is no longer necessary, but I do think a golden opportunity was missed somewhere along the line.

This brings up another matter. Have the marketing people behind Marvel's new kiddie line thought about why kiddie comics are nearly extinct? It's all well and good to try to bring new readers into the fold and get

them used to reading and buying comic books so they can graduate to the more "mature" titles as they get older, but hasn't it occurred to anyone to wonder why Harvey and Western are defunct and why Archie is staggering, and why the companies that are prospering at all are doing so by appealing to older readers and selling through direct-sales shops?

My guess is that the kids Marvel's "Star" line is trying to sell to can't afford to buy very many comic books at today's prices, and their parents will take one look at the price tag and refuse to buy the comics for the kids. (Assuming most parents of young children are right around my age, they probably last looked at comic books when they were between 12¢ and 25¢ or so, and the sticker shock the parents are in for when their kids ask them to buy a copy of *Royal Roy* or whatever will doom the enterprise.) It's the late-teen and young adult readers who can afford comic books that are keeping the industry alive.

Even so, I wish somebody would pick up the license to the Disney characters. If I were a kid, I'd certainly rather read *Uncle Scrooge* or *Walt Disney's Comics & Stories* (or even *Little Madison the Mermaid*, for that matter) than just about any of the titles announced so far for Marvel's Star Comics, most of which look like nothing so much as warmed-over Harvey Comics schlock.

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WEIRD SCIENCE

The complete 22-issue run of **WEIRD SCIENCE** features the artwork of Wally Wood, Joe Orlando, Al Williamson (some with Frazetta), editor/scripter Al Feldstein. Some of the stories are EC adaptations of work by Ray Bradbury. When **WEIRD SCIENCE** was cancelled, EC continued publishing science fiction in the comic **WEIRD SCIENCE-FANTASY** (later titled **INCREDIBLE SCIENCE FICTION**). Four volumes in slipcase, ppd: \$85. (SUBSCRIPTION PRICE: \$70.)

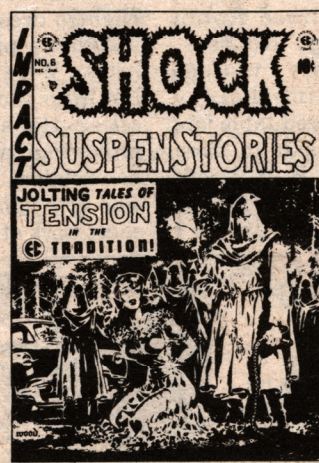
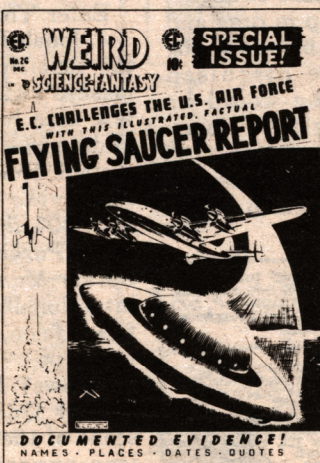


WEIRD FANTASY

Companion set to the **COMPLETE WEIRD SCIENCE**, this Feldstein-edited title also ran 22 issues and features the same line-up of artists (and adds Severin and Elder) and Bradbury adaptations. It was also discontinued by EC and once again the thread was picked up in the title **WEIRD SCIENCE-FANTASY**. Four volumes in slipcase, ppd: \$85. (SUBSCRIPTION PRICE: \$70.)

WEIRD SCIENCE-FANTASY

EC's final sf title, it featured work by the cream of EC's artists of the fantastic, including Wally Wood, Al Williamson, Joe Orlando, and adding Bernie Krigstein and Jack Davis. It's first issue was numbered 23, which continues the numbering from the two cancelled comics **WEIRD SCIENCE** and **WEIRD FANTASY** (both of which expired with #22). This comic was renamed **INCREDIBLE SCIENCE FICTION** with #30. The final issue was #33, ending an eleven issue run. Two volumes in slipcase, ppd: \$55. (SUBSCRIPTION PRICE: \$45.)

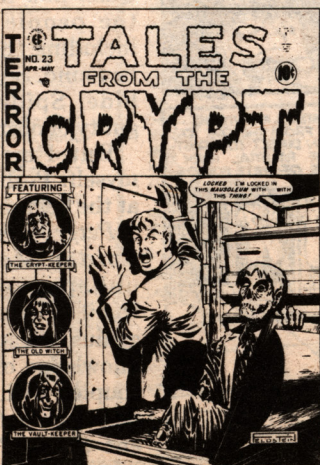


SHOCK SUSPENSTORIES

These eighteen comics contain stories which range from the twist-ending short story to *film noir*-like thrillers to socially relevant pieces which are, in the words of critic Bhub Stewart, a "head-on collision with the real issues of American life." Among the artists represented here are Wally Wood, Joe Orlando, Jack Davis, George Evans and Reed Crandall. Three volumes in slipcase, ppd: \$70. (SUBSCRIPTION PRICE: \$60.)

CRYPT

One of three horror titles published by EC (another one, **VAULT OF HORROR**, is now available in this series, see right. The third, **HAUNT OF FEAR**, is yet to be published), this Feldstein-edited comic featured artwork by many EC favorites including Feldstein, Jack Davis, "Ghastly" Graham Ingels, Johnny Craig and (in later issues) Bernie Krigstein. Originally titled **CRYPT OF TERROR**, it was renamed **TALES FROM THE CRYPT**, and ran 30 issues. Five volumes in slipcase, ppd \$100. (SUBSCRIPTION PRICE: \$80.)

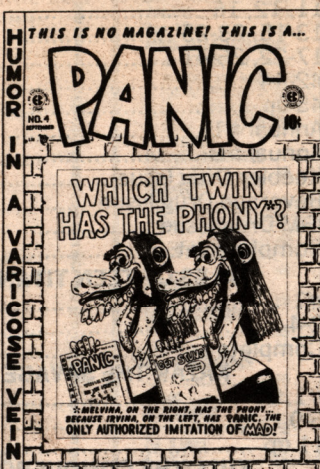


THE VAULT OF HORROR

Another in the trio of EC's horror titles, the 29-issue run of **VAULT** was edited by Johnny Craig, who not only did practically every "Vault Keeper" story but *all* the covers! Once again, EC's staple horror artists appear here, including Al Feldstein, Jack Davis, Graham Ingels and eventually Bernie Krigstein. Five volumes in slipcase, ppd: \$100. (SUBSCRIPTION PRICE: \$80.)

PANIC

12 issues, the companion title to **MAD**. Edited by Feldstein (the editor of **MAD** magazine since 1956) and featuring many of the **MAD** comic crew. Humor in a varicose vein! Two volumes in slipcase, ppd: \$55. (SUBSCRIPTION PRICE: \$45.)

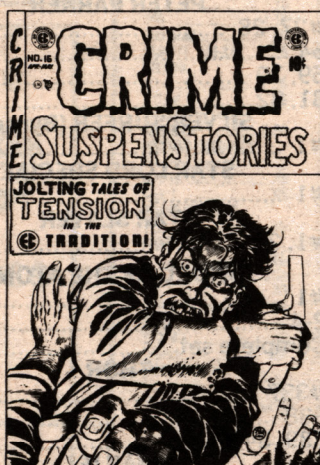


FRONTLINE

This Kurtzman-edited comic features work by him and other action-oriented comic EC artists; Jack Davis, John Severin (or the Severin-Bill Elder team) and Wally Wood. Sprinkled throughout are Kurtzman's special Civil War stories, like all his EC war work historical accuracy is a hallmark. Three volumes in slipcase, ppd: \$70. (SUBSCRIPTION PRICE: \$60.)

CRIME SUSPENSTORIES

The 27 issues comprise five volumes, packaged in a deluxe slipcase with all the quality you have come to expect! The emphasis is pulpy-crime drama of the James M. Cain type, with the Feldstein flavor and the distinctive EC slant. Artists included in this collection are primarily Craig, Ingels, Davis, Wood, Kamen, Evans, and Krigstein. Five volumes in slipcase, ppd: \$100. (SUBSCRIPTION PRICE: \$80.)



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COMPILED BY **Ron Goulart**
Heading by Orlando Busino

NIGHTRO. In April of 1941 Dr. Midnite, a blind man who was able to see with the aid of special glasses, went into the crime-fighting business in *All-American Comics*. Four months later, Nightro, a blind man who was able to see with the aid of special glasses, set up shop as a costumed crime-fighter in *Daredevil*.

He had, as a caption explained it, little choice — "Set apart from society by his goulsh [sic] glasses, what else to do but acquire a similar attire and adopt the spirit of crime prevention as his urge to live." His ghoulish attire consisted of green riding breeches, brown boots, a white pullover, green gloves, a red cape, and a black airplane helmet. He also worked

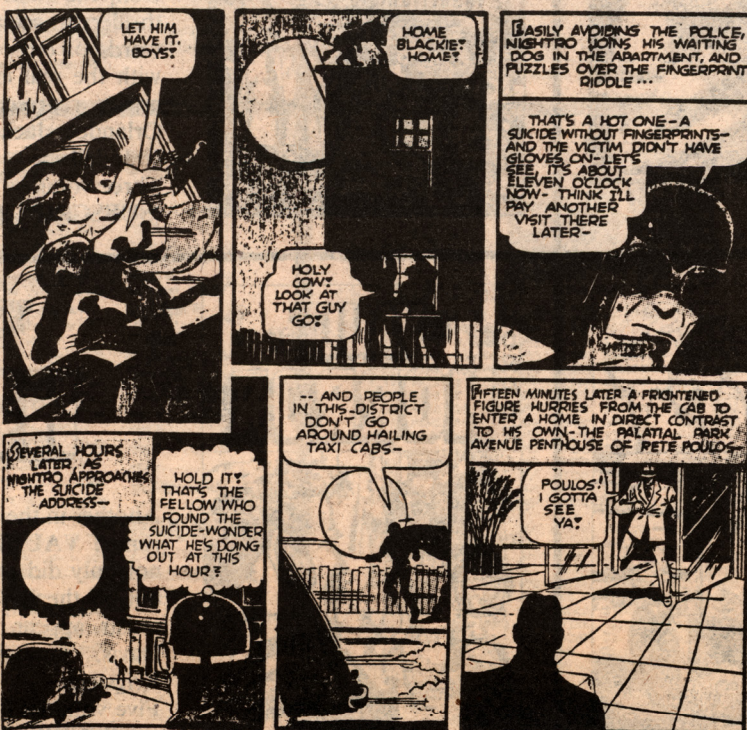
with a brown police dog named Blackie.

The initial artist on Nightro, alias the Streamlined Robin Hood, was George Roussos. Back in those more innocent days he signed himself Inky Roussos. He did a creditable job, in a style that was akin to those of Bob Kane and Bob Wood. After depicting four nocturnal adventures Roussos was

replaced by Edd Ashe, who stayed with the feature for its final three appearances.

Nightro, during his short career, covered a wide range of crimes. In his first venture as the "bespectacled nemesis of evil" he avenged himself on the two radium thieves who'd abandoned him in Alaska and caused his blindness. Thereafter he tackled a couple of "overlords of crime" who were passing off their ruthless murders as suicides, got involved with a moon rocket and cleaned out a juvenile gang.

His most unusual case took place in *Daredevil* #6 (December 1941). In order to capture a demented lovers' lane strangler, Nightro dresses up in drag and becomes a pretty blonde young lady. When the disguised Nightro slugs the would be killer, the strangler is elated rather than perplexed. "At last!" he exclaims. "I've met a female who can fight!" Nightro makes short work of him.



Flashback: 13 years ago

Nathan's Famous Franks on 43rd and Broadway in New York City is the site for a comic-book convention-exhibit, promoted by Phil Seuling and the Academy of Comic Book Arts. In an effort to expose the hobby to the general public, a handful of dealers and members of the ACBA are there to spread the word about the comic-book industry July 17 and 18, 1971.

—Greg W. Myers

THE LAW is a ASS

by Robert M. Ingersoll



Enter: The Hermit! (*Peter Parker, the Spectacular Spider-Man* #97)

Enter ... The Termite! (*Iron Man* #189)

Enter: The Lawyer!

J. Jonah Jameson was right all this time. Spider-Man really is a masked vigilante who takes the law into his own hands and undermines the American legal system. How do I know? *Peter Parker, the Spectacular Spider-Man* #97, that's how. Because in *Peter Parker, the Spectacular Spider-Man* #97, Spider-Man intentionally allows a self-confessed felon, one Timothy Quail, to escape.

Allows? Hell, Spider-Man carries Quail away from the scene of the crime on the web-line express. Then, if that weren't enough, Spidey advises Quail how he can hide from all the people looking for him, including the police, and never be found. So, by helping Quail to hide, Spider-Man is himself guilty of obstruction of justice.

But I'm getting ahead of myself. Perhaps I'd better start at the beginning.

Peter Parker, the Spectacular Spider-Man #97 tells the unhappy story of Timothy Quail, a natural-born packaging genius, because of his "intuitive knowledge of human nature" — coupled with a keen eye for the most sympathetic way to present things. Problem is, Tim

doesn't like his ability. It has this annoying tendency of making everyone seek out Tim for advice. In other words, it attracts attention to Tim, while all he wants is to be left alone.

Tim once tried moving to Tibet and living on a mountain top to be alone, something Greta Garbo never considered. He even wore rags and grew a beard, so people would ignore him. Bad move, that. Seems Tim looked like your prototypical guru. The result: People pilgrimaged to Tim's mountain for guidance from the "wise man." Really, Tim's mountain had more pilgrims than Plymouth Rock.

(Which brings up an interesting question: How many of you have ever faced a problem so knotty that you've considered flying all the way to Tibet and climbing up some big cold mountain, just so you could consult some unwashed, unshorn wise man; especially a wise man who isn't even smart enough to wear something warmer than old rags on top of a cold Tibetan mountain?)

Tim came back to New York, where he found the almost-perfect job as an advertising executive. He can package things, and, except for the occasional client presentation, he can also stay in the background without attracting any attention.

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(LAW, Page 18)

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MARVEL MAGS FOR A BUCK

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LAW

(From Page 14)

It seems that there's this unnamed gangster, we'll call him Gary, thinks that a packaging genius is perfect for his needs. Said genius could package crimes, so that they wouldn't look like crimes, thereby not attracting anyone's attention. Including the attention of the persons whose attention should be attracted: the police.

So Gary Gangster periodically kidnaps Tim and, under threat of loss of life or bodily integrity, forces Tim to plan perfectly packaged crimes. Fearing for his continued well being, Tim does plan the crimes, which Gary executes (instead of Tim).

Which is how Peter Parker, the spectacular Spider-Man, becomes involved with Timothy Quail. Spidey foils Tim's latest plan.

And what a plan it was, too!

Gary wanted to rob an armored car making a late-night delivery to some bank. Tim reasoned that the guards would be suspicious of anyone coming up to the car, but not of anyone who looked like he was going to run past it. So Tim staged a fake marathon.

Really. Tim got some 10 ersatz runners all dressed in short pants and Adidas shoes to run a fake marathon near the armored car. Sure enough, the guards didn't suspect that the runners were really robbers, and let the

robbers come right up to them. Then the robbers overpowered the hapless guards and took the money.

Fortunately, Spider-Man's spider sense alerted him to the fact that the marathon wasn't exactly what it seemed to be. So Spidey was able to swing in and prevent the robbery. Yea!

(Actually, I was insulted on behalf of Spider-Man, that he needed his spider sense to see that something was wrong with the marathon. First of all, marathons are usually daytime affairs, but this race was being held late at night. Then there were the runners themselves.

All of them, except Tim, were fat. Fatter than me. No, really, these guys made The Blob look svelte by comparison. They were fat, because some used their sheer girth to pin the guards to the ground, while the others robbed the armored car.

Think about it for a minute: a late night marathon of human hippos; guys so hopelessly out of shape, that it should have been painfully obvious they weren't accustomed to or even able to run anything longer or more grueling than the 60-second dash between the TV and the refrigerator. And Spider-Man needs his blessed spider sense to see that something is wrong. I mean, they would have attracted more attention than Walter Mondale and Julio Iglesias jousting on the backs of chartreuse elephants in

the middle of Times Square.

Not to mention the guards. Didn't these trained professionals even bother to see if anything which might cause a diversion at their drop site — like a marathon — had been scheduled? If they had, they should have been suspicious too.

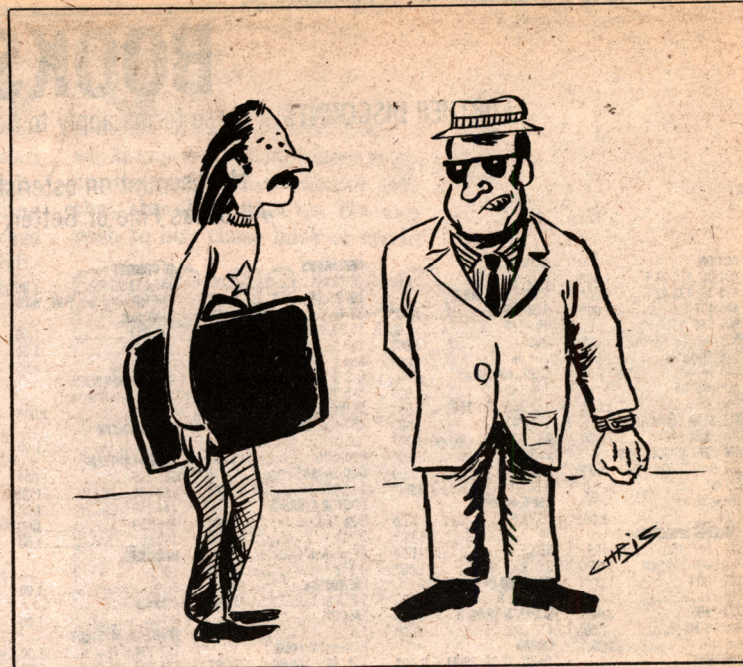
But I digress. The stupidity of Tim's plan doesn't really have anything to do with the law. And, by going outside my topic to attack it, I end up sounding like a cantankerous old crab. Back to the topic.)

Tim tells his tale of woe to Spider-Man, who decides Tim isn't guilty of anything, so he takes Tim away, and, as I said before, advises Tim how to hide in plain sight.

Tim follows Spidey's advice and dresses like a bag man. It works. No one bothers Tim, and he lives happily ever after. In fact, I happen to know that he marries a bag lady, and they raise a family of little Baggies.

Now, my problem is this: By planning the crimes that Gary Gangster pulled off, Tim was potentially just as guilty of those crimes as Gary was. Under the law, a co-conspirator or an aider and abettor, who doesn't actually commit the crime but just plans it with someone else, is as guilty of the crime as the principal who does commit it. Tim was potentially guilty as an aider and abettor.

Tim does have a possible



"Sure, I'm with the Syndicate, kid, but I don't have nothing to do with comic strips."

defense: duress. The legal doctrine of duress states: A person who commits a crime because some heinous fiend has threatened him with bodily injury or worse if he doesn't commit the crime lacks the criminal intent necessary to be guilty of wrongdoing. For this reason, persons under duress, because they lack intent, are deemed to be not guilty.

All well and good, maybe Tim isn't guilty of anything. So Spider-Man didn't do anything

wrong by helping him get away.

Wrong bailiff-breath!

The determination of whether Tim is guilty of crime or innocent under the doctrine of duress is not for Spider-Man to make. Under our legal system, such determinations are for the jury or judge or the district attorney. They are the people charged with the responsibility of deciding. Spider-Man isn't. By helping Tim escape, Spider-Man obstructed justice. He should have left Tim with the authorities, so that the proper people could determine if Tim was guilty of any crime.

Moreover, Spider-Man probably insured that Gary Gangster will go unpunished for his acts. Tim isn't around to testify against Gary now, so, unless one of the blimps knows who hired him and is willing to turn state's evidence, no one can connect Gary with the armored car heist.

Letting two criminals get away. Not a bad day's work for a costumed crime-fighter, huh?

Actually I'm about to digress again. I don't really have anything to say about The Termite or Iron Man #189, at least not anything that has to do with the law.

Well, maybe I do. In addition to being guilty of various counts of vandalism and arson, The Termite is also guilty of theft. Termite stole Ant-Man's helmet and The Crumbler's power. Who is The Crumbler? An old Green Lantern villain, who had the same power as The Termite. If you're too young to remember The Crumbler or you simply don't remember him, I'll do you a big favor. I won't talk about him any more.

Hmmm. That sounded pretty crabby, too, didn't it.

Attention comics creators: From now on, please have lots of stuff pertaining to the law in your comics, so I'll have something to write about without sounding crabby. Please?



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Dawn of the Discs

Part II

By Bill Spicer

Fiction House's *Planet Comics* didn't introduce flying saucers to comic books, even while it was in the driver's seat to do that following the end of World War II when saucers started making news. For the most part a bi-monthly ever since the first issue (January 1940), except when it later went quarterly and indeterminate, it was the only cover-to-cover "science fiction" comic as such being published throughout the Forties.

(A curious claim to fame, considering the industry's early inclination to imitate any successful formula that came along. Just why *Planet* had no direct competition during its respectable and supposedly profitable 14-year run might be worth some speculation. Feedback on this is invited, if anyone has a theory. Part of the answer must be that space opera in comic-book form was never much of a seller after all, compared with the company's other pulp-derived counterparts *Jumbo*, *Jungle*, and *Wings*, each of which totalled up a lot more issues over their lifespans. Did *Planet Stories* sell better than *Planet Comics*? Fiction House has now been defunct for 30 years, and its true circulation figures rank alongside such question marks as the mystery of Easter Island and whatever happened to Vaughn Meader.)

Planet missed being first to

feature flying saucers, but its Thirties-style pulp-hero format has a close genre association with another comic that probably can lay claim to that obscure distinction — no less than the four-color version of Street & Smith's venerable crime fighter who had the hypnotic power to cloud men's minds, *The Shadow*.

Street & Smith, a pioneering disseminator of pulp fiction since 1869 with Buffalo Bill dime novels, originally featured *The Shadow* on radio and in *Fame and Fortune Magazine* (1929) and then brought out the first *Shadow* pulp in 1931. And, like Fiction House with its own roster of pulp heroes, S&S also entered the comic-book field, using its two biggest selling characters — of whom *The Shadow*, alias Lamont Cranston, was their most popular over runner-up Doc Savage. *Shadow Comics* #1 was dated March 1940 and ran for 101 issues through 1949.

The January 1948 *Shadow* apparently is the first comic book to deal directly with the saucer phenomenon that had surfaced only a few months earlier. "The Riddle of the Flying Saucers," in fact, refers to the Kenneth Arnold incident of June 1947 in a Page 2 caption:

"Our story actually begins with the day when the pilot of a private plane flying over Mt. Rainier reported strange silver

disks whizzing through the sky ..."

Illustrated by Bob Powell (1917-1967), "Riddle of the Flying Saucers" has Lamont Cranston and his partner Margo Lane conveniently visiting the state of Washington, where Mt. Rainier happens to be virtually at their cabin's doorstep. Intrigued by newspaper reports of saucer hysteria sweeping the nation, they investigate the Arnold locale.

They drive to the base of Mt. Rainier, but are stopped from going any farther by an avalanche blocking the road. This arouses Lamont's suspicion that maybe the avalanche was deliberately caused to keep anyone from reaching Mt. Rainier's peak, which possibly holds a clue to the saucers' source. They hire a private plane and go up to take a look.

Met enroute by a menacing fleet of saucers, Lamont and Margo are forced to parachute. They descend toward the top of Mt. Rainier and into a large metal shaft sticking up from the mountain like a smokestack. After dropping a full mile through it, they reach bottom to find themselves in a cavern.

Here they are captured by humanoid minions of someone known as the "Moon Master" who has set up what seems to be a mining operation, the true purpose of which is never quite explained. The elaborate scale of this military-like secret installation somewhat resembles an underground version of the island fortress and gigantic cannons in *The Guns of Navarone*, because the metal shaft is really a huge gun barrel powered by compressed gas.

It turns out that what people have been calling "flying saucers" are actually round projectiles or "Earth beams" about 20 feet in diameter. The hollow globes are filled with materials vaguely described only as "supplies" for the moon colony and shot into space:

"The Earth beams look like saucers in flight! Here we combine volcanic flame with natural gas to project them through the one-mile tube, which is rifled to give them a rotary spin. Being made of an elastic plastic, the Earth beams flatten as they take off through space, and are mistaken for flying saucers!"

Lamont Cranston, working under the cloak of invisibility as *The Shadow* (his figure surprinted in blue ink to represent that status), eventually puts a stop to all this after he and Margo are also shot to the moon and return safely via another projectile.

"Riddle of the Flying Saucers" has more loose ends than a yarn shop hit by a tornado, but the uncredited writer (perhaps Powell himself) still was most likely the first in comic books to concoct a rationale for saucers based on widespread 1947 reports.

Cover-dated only one month later, Fawcett's *Captain Midnight* #60 (February 1948) probably was the second comic to tackle the subject with "Flying Saucers of Death."

The unsigned art has been cautiously identified as being by Leonard Frank and/or Clem Weisbecker, members of the Jack Binder shop (1942-43) and prolific Fawcett contributors who, among other artists, are known to have illustrated *Captain Midnight* at various times during World War II and after. Whether by Frank or Weisbecker or both, the semi-realistic art gave readers a stalwart lantern-jaw whose relatively short career was created just prior to the war and sustained at a high



This January 1948 issue hit the stands in December of 1947, six months after the June 24 Kenneth Arnold flying saucer incident made news reports which touched off nationwide saucermania. It seems to be the first comic book treatment based on those events. With a cover and 14-page lead story titled "Riddle of the Flying Saucers" (both drawn by Bob Powell) publisher Street & Smith acted quickly to take advantage of what might have been initially perceived as a short-lived fad, but instead it turned out to be a phenomenon that continued to gain momentum through the late '40s and early '50s.

Powell's symbolic cover takes artistic license with *The Shadow* in an action scene, while the story itself was written according to what the radio and pulp magazine hero could actually do (which didn't include flying, let alone cavorting minus an oxygen supply in the vacuum of space). Lamont Cranston, who had the ability to become invisible when assuming his role as *The Shadow*, found the source of flying saucers was deep inside the core of Mt. Rainier, Washington — giving the story a news-related starting point by tying in with the Kenneth Arnold locale.



The January 1948 *Shadow Comics* was soon followed by "Flying Saucers of Death" in Fawcett's *Captain Midnight* #60 (February 1948), probably the second comic book to deal with the subject. If these discs look like dinner plates or the kind of saucers found underneath coffee cups, there's a good reason for it. Speculation about saucer sizes ran rampant in 1947, and nationwide reports had the things ranging from jumbos to minis. For purposes of this story, when *Captain Midnight* captures one (after no previous indication of how big or little they might be) we're somewhat disappointed to learn they're an unspectacular two feet in diameter. However, each disc is equipped with what amounts to a small atomic bomb that can be detonated by remote control — a new super-weapon invented by *Captain Midnight*'s occasional adversary, the notorious Dr. Osmosis.

"Flying Saucers of Death" thus explained the presence of discs in fairly plausible terms by making the guided missiles manufactured right here on Earth. This cover's solid black background represented a space scene, but it wasn't rendered with any convincing details (Earth, moon, etc.) as the *Shadow* cover was. The result made these saucers resemble flying chinaware or glow-in-the-dark frisbees.

level only for its duration. When that conflict ended, the character was modernized into a peacetime setting (his prop-job fighter plane gave way to a jet) which didn't prevent his declining popularity in the changing postwar comic book market. Scriptwriters had to think of suitable gimmicks to keep him going, and the 1947 outbreak of saucermania provided a one-shot plot idea that was timely and novel.

As with the *Shadow* episode, this story also took saucers and devised a halfway plausible explanation for their existence. But, unlike the pseudo-scientific premise of plastic globes being shot to the moon, *Captain Midnight*'s adventure was done in slightly more realistic terms to fit his background as a World War II costumed patriot.

Originally a radio series that first was heard on the Mutual network in 1940, *Captain Midnight* also appeared in a 1942 Columbia serial (starring Dave O'Brien) and 67 issues of his own comic (1942-48), operating by means of the customary alter-ego identity:

"Captain Albright is known to many as one of America's great inventors, but only a trusted few know that it is he who dons the blazing uniform that spells terror to evil forces and becomes that iron-fisted fighter for freedom — Captain Midnight!"

The evil forces in "Flying Saucers of Death" begin when, as per genuine 1947 news events, mysterious discs reportedly are seen above many of the nation's cities. One such disc explodes over a downtown area. The military contacts Captain Albright

at his "remote Nevada laboratory" to enlist his aid in finding out what's behind the rash of flying saucers. Albright goes up in his jet plane and soon spots a disc, which is small enough (about two feet in diameter) to catch via the jet's pair of tail-mounted clamps invented by Albright especially for that purpose.

(Just why he concluded that the saucers couldn't be substantially bigger than this is uncertain, since up to that point there's no reference to size except when a Los Angeles science professor remarks, "It seems that in California flying saucers are twice as big as elsewhere in the country!") Back in his lab, Albright examines the mini-saucer:

"This disc is radioactive and highly explosive ... the result of a new atomic formula! And this instrument beneath is very interesting ... a radio-controlling device! Someone, somewhere in this country has been sending out these saucers — and controlling their flight!"

That someone is none other than the nefarious Dr. Osmosis, master of disguises, who has taken over a top-secret U.S. Army atomic testing station situated in the Southwest desert. Here he has built a whole fleet of saucer-bombs, planning to sell this amazing new weapon to the highest bidder. "There should be a ready market for it!" (A line of dialogue that neatly sums up post-WWII fears over the cold war prospect of atomic arms buildup following Hiroshima and Nagasaki.)

(DISCS, Page 22)

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Possibly the only *Planet* cover to show a disc-shaped spacecraft, issue #68 (1952) was yet another variation of the same SF pulp-inspired scene *Planet* had been using for 12 years. Things must have been very hectic or very lax around Fiction House editorial offices at that time, because the cover-blurbed story "Synthoids of the 9th Moon" doesn't actually appear in the issue.

The same goes for *Wings* #112 (1950), which proclaimed the return of Captain Wings in "Flight of the Silver Saucers" when neither of his two episodes, nor the issue's "Ghost Squadron" story, had anything to do with flying saucers. What is generally considered the Golden Age of aviation (roughly the end of World War I through the end of World War II) was dead as a door-nail by the early '50s, and Fiction House doubtless was looking for anything topical that would help their outdated *Wings* format of pulp-style aviation heroes and adventurers. A good saucer cover, more prominently featured than the somewhat obscured disc on *Planet*, but also a puzzlement as to why Fiction House persisted in banner non-existent stories during this period.

Did "Flight of the Silver Saucers" turn up in a subsequent issue? Could be, although much of Fiction House's 1950-54 material consisted of reprints and *Wings* had only 12 more issues to go before it and the whole line went under for good in 1954.

DISCS

(From Page 20)

Albright assumes the role of Captain Midnight and releases the captured radio-controlled saucer, following it back to its point of origin. However, his jet is shot down by Osmosis, who mistakenly thinks he's finally killed his worst enemy. Midnight not only survives, he immediately goes back to the drawing board. He builds his own rotor-powered saucer and rides it to the Army post that houses Osmosis and his henchmen. Gliderchuting down into

their midst, he makes short work of the unsavory lot — ending the threat of any more exploding saucers, nipping an international arms plot in the bud, and solving the disc mystery itself.

"Flying Saucers of Death" bypassed Kenneth Arnold's more attention-getting description of what he claimed to have seen (objects as big as airliners) and instead went with dinky 24-inchers, which also had received some 1947 publicity in wildly varying speculation on saucer sizes. Although their physical dimensions didn't seem very

impressive, the down-scaled discs were fairly believable from a technical standpoint. Remote-controlled model aircraft and guided missiles were in actual use at the time, and taking the idea one step farther by outfitting disc-shaped flyers with atomic explosion devices wasn't that farfetched.

Next: The Marvel Family, Captain Marvel, and Fatman the Human Flying Saucer, with additional commentary by C.C. Beck.

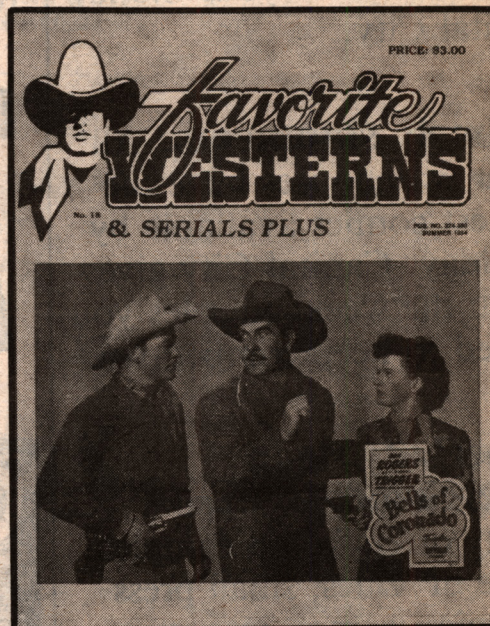
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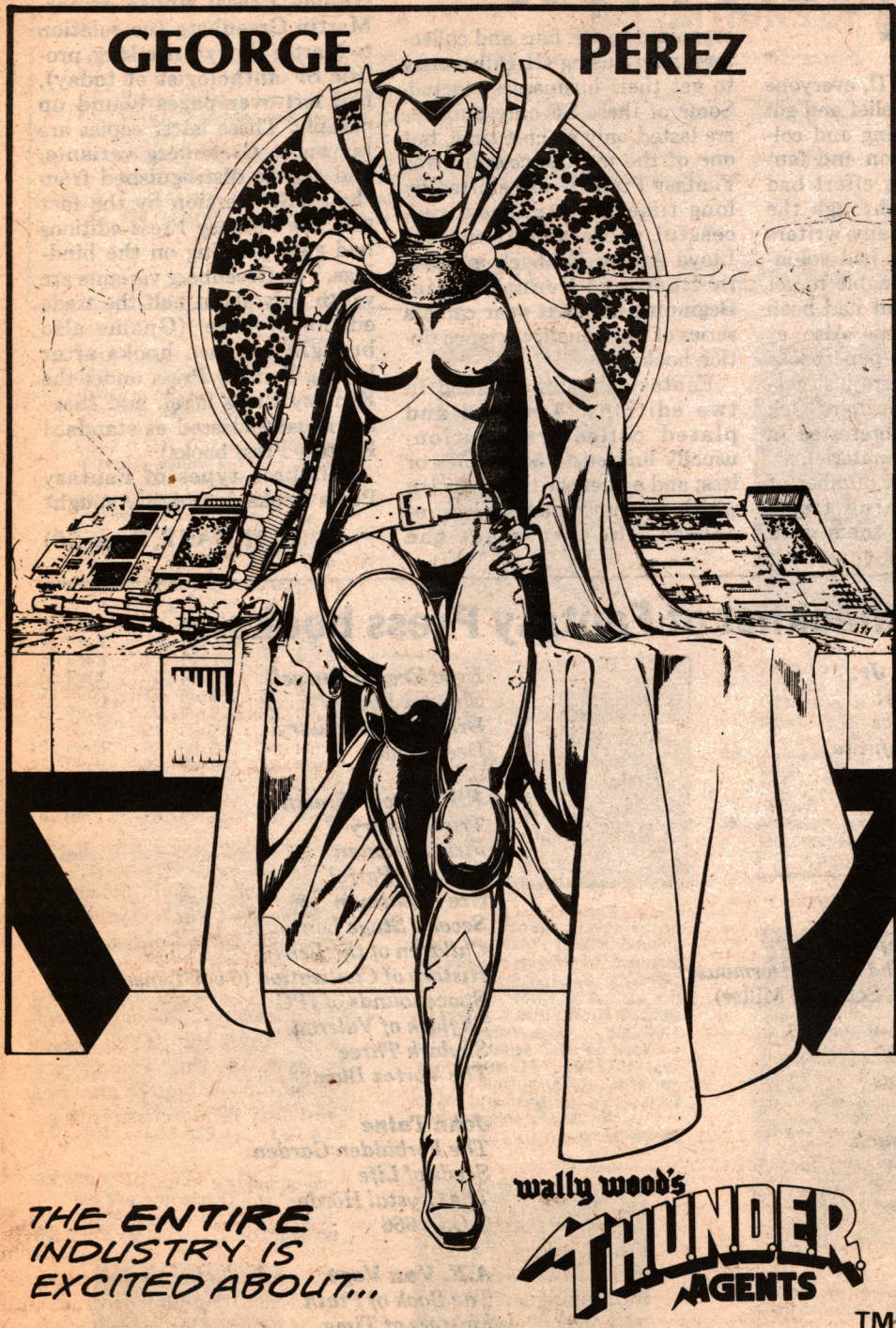
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BRETT MORSE — AD #42

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Collectible science fiction: Fantasy Press

By D.W. Howard & Ralph Roberts

After World War II, everyone breathed a sigh of relief and got ready to start reading and collecting science fiction and fantasy again. The war effort had cut a wide swath through the hobby, however; many writers had been drafted or had volunteered, magazines unable to get supplies of newsprint had been forced out of business. Also, at this time, the cheap paperbacks so common today were just getting started and the hardback publishers were uninterested in publishing fantastic material.

To fill this void, a number of specialty publishing firms sprang up. Most of them were

organized by SF fans and collectors, many using GI Bill money to get their businesses started. Some of these SF-only publishers lasted only a short time, but one of the most successful was Fantasy Press. It was started by long-time fan (and now successful professional writer) Lloyd Arthur Eshbach in 1946, in Reading, Pennsylvania. Beginning the next year came a series of high-quality science fiction books.

Fantasy Press published in two editions: A signed and plated collectors' edition, usually limited to 500 copies or less; and a cheaper trade edition which was unsigned (unless, of course, the owner got the

author's autograph at a later date).

In 1958, the company was sold to another specialty house, Gnome Press; whose owner, Martin Greenberg (no relation to Martin Harry Greenberg, prolific SF anthologist of today), had left-over pages bound up cheaply. These latter copies are known as Greenberg variants, and can be distinguished from the earlier version by the fact that the Fantasy Press editions had gold printing on the bindings. The Greenberg variants are worth only about half the trade edition's value. (Gnome also brought out two books after buying Fantasy Press under the Fantasy Press label, and these are usually classed as standard Fantasy Press books).

All three types of Fantasy Press books are highly sought

(FANTASY, Page 26)

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Islands of Space
The Moon Is Hell!

Robert Spencer Carr
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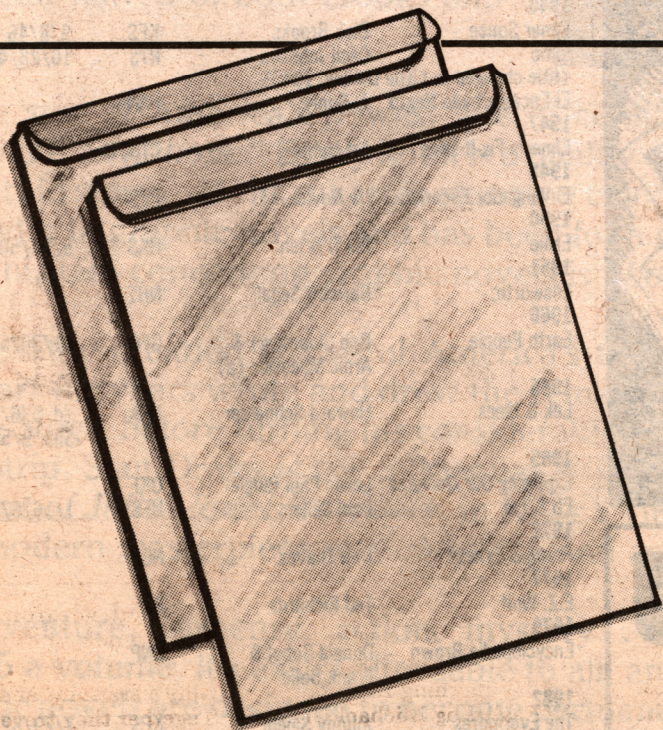
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#53 NM		#369 NM	2.00	#9 NM	3.00
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#2 Cover only Mint		#366 VF-NM	1.75	#2 Ns.M	4.00
MYSTERY IN SPACE		#365 NM	1.75	#1 Ns.M	6.00
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#6 Mint		#364 NM	1.75	#425 Mint	2.50
NEGRO ROMANCES		#363 NM-M	2.25	#424 NM	2.25
#2 Fine		#363 NM	2.00	#424 Mint	1.25
NYOKA		#363 VF-NM	1.75	#423 NM-M	1.00
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#3 NM		#346 F	1.50	#394 NM-M	2.00
SHOCK SUSPENSE		#346 VF	2.00	#393 NM	2.00
#4 NM		#346 NM	3.00	#392 Mint	2.50
SILVER STREAK		#344 VF	2.25	#392 Ns.M	2.00
#6 Mint		#343 NM	3.00	#391 Mint	2.00
#6 VF		#342 NM-M	3.50	#391 Ns.M	2.25
#3 Ns.M		#342 NM	3.00	#390 Ns.M	6.00
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#1 Mint		#341 VF	2.25	#389 Mint	7.00
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#2 Mint		#339 NM	3.60	#388 NM-M	1.75
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#22 NM-M		#338 NM-M	4.75	#388 NM-M	2.50
SPY SMASHER		#338 VG-F	1.75	#387 Mint	2.50
#2 VF		#338 VF	1.75	#386 Ns.M	2.50
#1 Mint		#338 NM	3.60	#387 NM	1.50
STAR PRESENTATION		#337 NM	3.60	#386 NM	1.50
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#10 Mint		#333 Fine+	2.00	#385 Ns.M	2.50
STAR SPANGLED		#333 VF	2.75	#384 Mint	2.00
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#12 Mint		#332 VF	1.75	#382 Mint	2.50
#11 Mint		#330 Fine	1.80	#382 NM	1.75
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#3 NM-M		#325 Fine	3.50	#376 VF-NM	3.50
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#16 NM-M		#312 NM-M	6.00	#367 Mint	6.25
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#1 Fine		#295 VG-F	2.50	#359 Fine	2.50
#1 Ns.M		#294 VG	2.50	#358 VG-F	2.00
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#425 Ns.M		#284 Fine	6.00	#352 NM-M	5.25
#401 Mint		#282 VF	6.75	#352 VF	3.25
#397 Ns.M		#283 NM	12.00	#351 NM	6.00
#396 NM-M		#282 VF-NM	8.50	#350 NM	6.00
#394 Mint		#281 Good	1.50	#350 VF	4.50
#393 NM		#280 Good	1.50	#349 Ns.M	9.50
#390 NM-M		#278 Good	1.50	#349 VF	5.00
#389 NM		#279 F-G	1.25	#349 NM	1.00
#389 Ns.M		#279 Good	1.50	#348 F	1.00
#388 NM		#278 VF	6.75	#348 Ns.M	9.50
#386 Ns.M		#274 F-VF	5.50	348 Subscription crease	
#385 NM-M		#273 NM-M	11.00	o/w Mint	5.00
#384 NM-M		#272 NM	9.00	#347 Ns.M	8.00
#384 NM-M		#272 Good	1.50	#347 VF	4.50
#384 Mint		#271 Good	1.50	#345 VF	4.50
#381 Mint		#270 VG-F	5.00	#344 NM	8.00

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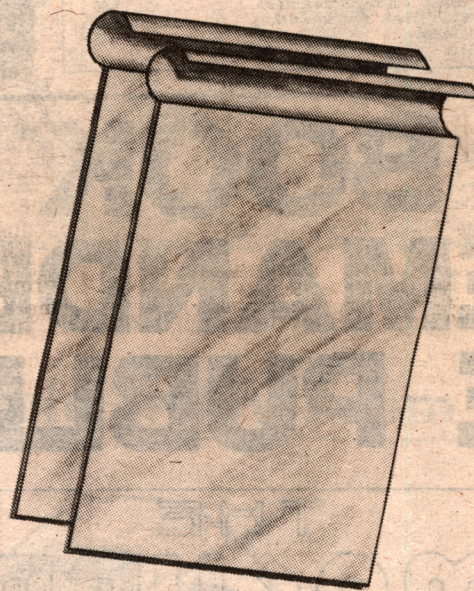
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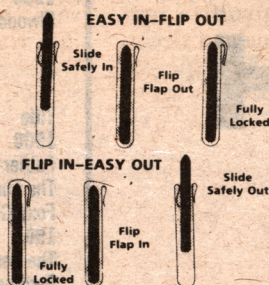
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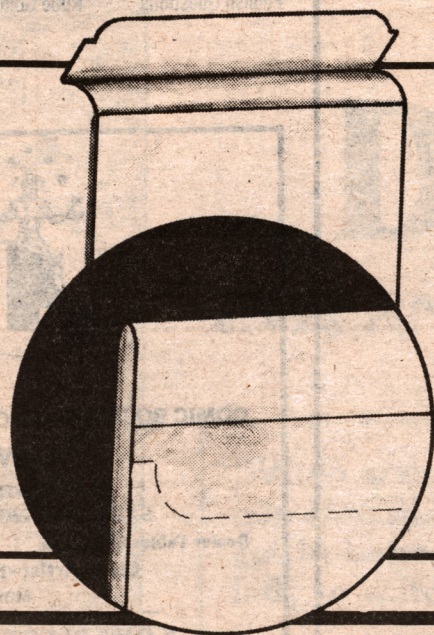
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American comic strips: A chronological listing

Compiled by Paul Leiffer and Hames Ware

Introduction

The following represents an attempt to list chronologically the syndicated comic strips which have appeared in U.S. newspapers since the turn of the century.

Major sources of this material include:

Personal correspondence with artists and syndicates.

Materials gathered for the *Who's Who of American Comics Books*.

Editor and Publisher, 1925-1983.

Maurice Horn's *World Encyclopedia of Comics*.

"Byline" is the listed credit, whether actual name or (in some cases) pseudonym. "Dates" means actual running dates, wherever known. "Years listed"

refers in most cases to those years a strip was advertised in the annual syndicate directory of *Editor and Publisher*. The first complete listing of syndicated comics appeared there in 1925. No directory appeared during two war years, 1943 and 1944.

Since directories generally were released in summer months, those strips beginning after August often appeared in the following year's listing. Where actual starting or ending dates are known, these are included as "dates."

Incorrect spellings on a few obverse strips may have been transcribed. The editors would appreciate knowing of any additions and corrections. This list began in *CBG* #545 and will be serialized in *CBG* over the next few months. Comments, additions and corrections should be addressed to Paul Leiffer, 1815 Garland, Longview, Texas 75602.

E

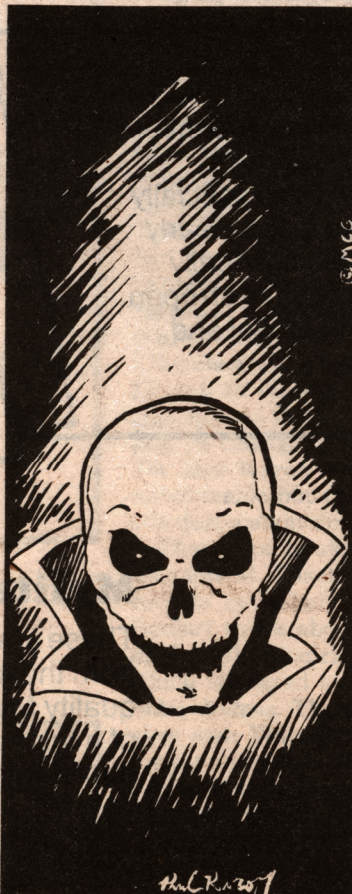
Title	Byline	Synd.	Dates	Years Listed
1905				
Everett True	A.D. Condo	NEA		c.1905
Eddie's Friends	(Knott)			c.1923-28-29
1925				
Etta Kett	Paul Robinson	KFS		1925-1974
Ella Cinders	Bill Conselman & Charlie Plumb	UFS	d.6/1/25 s.1/1/27	1925-1961
1926				
Elmer	A.G. Fera	KFS	10/25/25- 12/30/56	1926-1956
Everyday Movies	Denys Wortman			
1927				
Everything's Up to Ma	P.A. Schall	NNS		1927-1929

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Lash Larue (Fawcett) #30	6.00	Tarzan #50	6.00
#32	6.00	#75, 77, 78	2.50
#33	6.00	Tom Mix #57	4.00
Lone Ranger's Horse Silver #22, 23	2.00	True Sweetheart Secrets #5	4.00
Monte Hale Western (Fawcett) #73, 75, 76	6.00	Turok, Son of Stone #12, 18	4.00
Motion Picture Comics #112 (Brave Warrior)	15.00		
#113 (Walk East on Beacon)	13.00		



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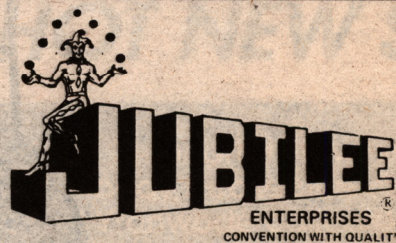
1932

Ella & Her Fella	Al Posen	CTN	1932	1932
Exploits of Eve	CYR	WCP		1932-1933
1934				
Elmer Dimbulb	Walt Williams	MATZ		1934 only
1935				
Effie Sponk	F.O. Alexander	LED		1935 only
The Enchanted Stone of Times	Adolph Barreaux	Barr		1935 only
1936				
Eddie the Ad Man	Charles Sughrue	RGB		1936-1938
1938				
Extra Extra	Stan McGovern	AFS		1938
1940				
Elmer Jones	Stan Matz	MZF		1940 only
Elza Poppin	"Olsen and Johnson"	KFS		1940-1942
1946				
Elmer Squee	Dick Brooks	KFS	9/8/46	1946-1948
Elmo	Cecil Johnson	RTS	10/28/46	1946-1948
(title changed to Little Debbie, 1949)				
El Encapuchado Negro	Al Camy	PANA		1946
1947				
Elmer's Fix-it-shop	Art Huhta	CTNYN		1947-1949
1948				
El Vengador Escarlata	Irv Novick	PPS		1948-1950
1950				
Ernie	Bill O'Brien	HKS	6/26/50	1950 only
1951				
Ellsworth;	Bernard Segal	NHT		1951-1958
1960				
Earth People	Bob Sloan (w) & Arnie Moessler (a)	GFC	11/30/59	1960-1961
1965				
Eek & Meek	Howard Schneider	NEA	(d. 9/6/65 Sun. 9/5/65)	1965-present
1965				
Exploring Our Universe	Lewis Paul Ringle	OKF		1965-1966
Eb & Flo	Paul Sellers	UFS	1/16/67	1965-present
1972				
Frank & Ernest	Bob Thaves	NEA		1972-present
1977				
E.Z. Wolf	Ted Richards	RIP		1977-1978
1979				
Encyclopedia Brown	Donald Sobol & Frank Bolle	UNP		1979-1981
1982				
The Evermores	Johnny Sajem	KFS	3/29/82	1982-present
1983				
Elwood	Tom Forman	TCS	7/11/83	1983
	Ben Templeton			

F

Title	Byline	Synd.	Dates	Years Listed
1900				
Father Goose	W.W. Denslow	NYWorld		c.1900
The Fluffy Duffy Sisters	JK Bryans	NYWorld		c.1900
Foxy Grandpa	Bunny (Schultze)	NYHerald	1/7/00	1900-1918
1902				
The Fortunes of Foolish Ferdinand	W.F. Marriner			c.1902
1903				
Fatty Felix	Walt McDougal			c.1903
1905				
Fun in the Zoo	C.W. Kahles			c.1905
1909				
Foolish Questions	Rube Goldberg			1909-1934

(STRIPS, Page 30)



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STRIPS

(From Page 28)

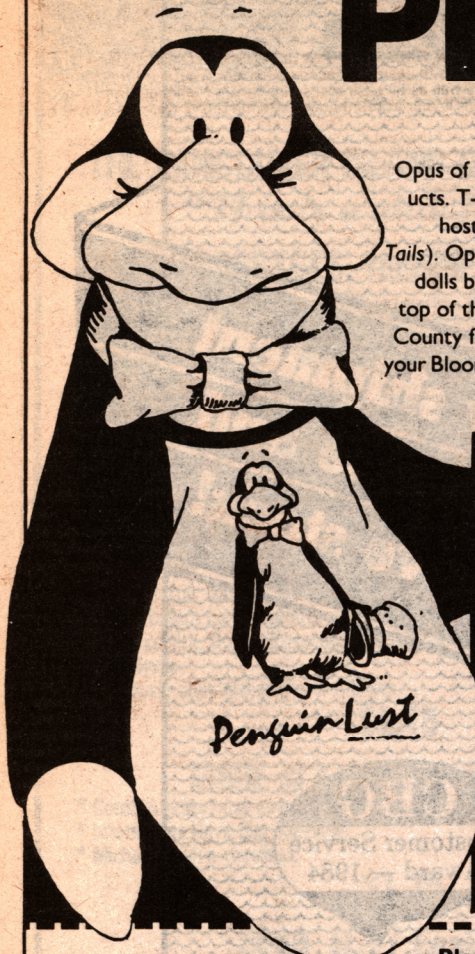
1910				
The Family Upstairs (The Dingbat Family)	Geo. Herriman	NY Journal	9/1/10-1/5/16	1910-1916
1912				
Father Was Right	Rube Goldberg			1912-1924
1915				
Freckles & His Friends	Merrill Blosser	NEA	9/20/15-8/28/71	1915-1972
1922				
Fritzi Ritz	Larry Whittington	UFS		1922-1967
1923				
Felix the Cat	Pat Sullivan	KFS	8/14/23	1923-1966
1925				
The Featherheads	L.F. Van Zelm	WNU		(1925)-1936
Finney of the Force	F.O. Alexander	WNU		
Freddy the Sheik	Jack Callahan	KFS		(1925)-1928
1926				
Famous Short Stories	Nicholas Afonsky	WNI		1926 only
1927				
Fillum Fables	Chester Gould	KFS		1927-1928
1928				
Famous Love Romances	Nicholas Afonsky	MCL		1928-1930
Flying to Fame	Ernest Henderson	RTS		1928-1932
Frank Merriwell	Gilbert Pattern	MCL		1928, 1932
Fumble Family	E.C. Dunkel	ACS		1928 only
1929				
Folk Tales	Edward McCandlish	MNS		1929-1930
1931				
Family Foursome (topper strip)	Chic Young	KFS		1931
Funny Side Up	Trent	WFS		1931 only
Fu Manchu	Sax Rohmer	BEL		1931
1932				
Fair & Square Club (same as Seckatery Hawkins)	Robert Franc	SHS		Schulkers
Famous Fighters	John Wentworth	NNS		1932 only
Flapper Fanny	Gladys Parker	NEA		1932
Forlorn River	(Zane Gray & Jack Abbot)	RTS		1932-1933
1933				
Funland	A.W. Nugent	AN		1933
1934				
Fact Finders	Ed Kressey	MIL		1934-1937
Faction Page	Jack Lait	RGB		1934 only



First World War	Laurence Stallings	RTS		1934 only
Flash Gordon	Alex Raymond	KFS	1/7/34	1934-present
For Junior Readers	Dudley Fisher	UFS		1934-1935
1935				
Frankie Doodle	Ben Batsford	UFS		1935-1938
1936				
Famous Trials (Frank) Merriwell	JAD	DLN		1936 only
1937				
Filbur McFudd	Gilbert Pattern	BELL		1936 only
1938				
Flossie	Lee McLelland			1937 only
1939				
Flippers	Al Zere			1937 only
1939				
Family Portraits	Erle Baker	NAT		1938, 1945
Fantom of the Fair	J. Norman Lynd	KFS		1939 only
Fireman Sam	Paul Gustavson	WAT		1939 only
Flying Jenny	Joe Buresch	MZF		1939 only
1941				
Fighting With Daniel Boone	Russ Keaton	BES	10/39/46	1939-46
1942				
Funny Money Man	C.C. Cooper	CTN		1941-1942
1943				
The Flop Family	Allen Funk			(1942 only)
1945				
Famous Fiction	George Swanson	KFS		1943-1979
Flower Potts	"Chad"	BES		1945 only
1947				
Fatso	Tom Gill	NHT	June '46	1946-1947
Ferd'nand	Clyde Lewis	KFS		1947-1950
1948				
Fanfare	"Mik"	UFS	11/10/47	1948-
Friends of the Family	Walt Ditzen	NAT	Sept. '47	1948-1972
1949				
Flying Facts	Reamer Keller			
1950				
Funnyman	Zack Mosley	CTNYN		1949-1954
	Jerry Siegel (w)	BES		1949 only
	Joe Schuster (a)			
1950				
Flapdoodles	Pete Hansen	KFS		1950-1953
Fox & Crow	Jim Davis	MCL		1950 only
Funland	Arthur Nugent	AN		1950-1971
1951				
Flint Steel	Carl Pfeufer	SMS		1951-1954
1952				
Flamingo	R.A. Roche (w)	PF	Feb. '52	1952-present
	Matt Baker (a)			

(STRIPS, Page 32)

A BLOOMING PENGUIN



Opus of Bloom County is pleased to announce the arrival of 8 great products. T-shirts and jerseys that bloom in full color with Opus himself and a host of other popular characters (as featured on the best-seller, Loose Tails). Opus the lovable, now becomes Opus the hugable in 7" and 14" plush dolls by R. Dankin. Loose Tails, once a best-seller, has made room at the top of the charts for 'Toons for Our Times, the latest collection of Bloom County favorites featuring Bill the Cat and the whole Meadow gang. Begin your Bloom County collection today by completing the simple coupon below.



Please indicate size and quantity:

	S	M	L	XL	Price	Total
Bloom County T-Shirt	☐	☐	☐	☐	8.95	
Bloom County Jersey	☐	☐	☐	☐	10.95	
Penguin Lust T-Shirt	☐	☐	☐	☐	8.95	
Penguin Lust Jersey	☐	☐	☐	☐	10.95	
Bloom County Book	☐	☐	☐	☐	5.95	

NEW ITEMS

- Toones for the Times (Book) ☐
 Small Opus Doll ☐
 Large Opus Doll ☐

Indicate number of items:

	6.95
	10.00
	18.00
Total	

Plus \$1.50 per item for postage & handling
Grand Total

Mail to:

OPUS-T/CBG
 5446 Hwy. 290 W, #301
 Austin, TX 78735

Name _____
 Address _____
 City/State/Zip _____

Allow 4-6 weeks for delivery.

Presenting: An Incredible New SEARCH SERVICE

(For Comics & other Collectibles)

DOUG SULIPA'S COMIC WORLD

389 Portage Ave., Winnipeg, Manitoba, Canada R3B 2C5,
 Ph: (204) 943-3642

INTRODUCTION: I am a long time, VERY experienced dealer, having had a store for over 10 years & a mail order service for almost 14 years! I have one of the worlds largest comic stores! My stock consists of over 1,000,000 comics, 25,000 magazines, 25,000 Vintage & SF paperbacks, 10,000 Records, 500,000 Baseball/Hockey/Non-sport, etc cards, BLB's, TV Guides, Rock mags, Digests, etc., etc.!!

***** SEARCH SERVICE: A REALISTIC APPROACH:** Many people take want lists, but what do most do with them? Some are filled immediately, some get a quick glance, & some don't get looked at, at all! Many get filed away — then never get looked at again! WHY YOU ASK? Mainly because many collectors don't think of the dealer's position, & abuse him, thus spoiling it for everyone! Customers request things they don't really want, or they are bargain hunting — looking for stuff at half price, & not telling the dealer this little bit of information. Normally it is not worth a dealer's while to search out books, except for his top customers! The want lists are usually filled out of only what is currently available & that's it! If a dealer does go to the time & expense of finding books (& believe me there is a lot of work involved), his usual reward is a 50%-65% reply rate, & he is out of luck on the rest! We'll try to avoid these problems with our unique comic search service!

***** ENTERING YOUR WANT LIST:** We rate our customers according to our risk factor, from 1 to 5 (1—unknown, or new or a customer we've had bad luck with before; 5—Top customer, guaranteed sale for us). A person with a "1" rating we only check our current stock plus any new arrivals, after 3 non responses we drop them from our files! A "2", we do the above plus will begin to go out of our way by looking for the items in trade or picking them up cheap! For a "3", we go out of our way looking for the item, usually our constraint is that we must double our cash layout, which puts some limitation on our search, but we usually do very well for the customer in this category! Anyone rating as high as a "4" or "5", we do EXTENSIVE SEARCHING, & we will do it for small markup of 20%-40%! My excellent staff travels to conventions monthly, to other stores, checks out other mailing lists, makes many long distance calls & is generally in touch with other dealers! We constantly buy, sell & trade with many sources, which of course would be FAR too expensive for the average dealer or collector to do!!

WHEN SENDING IN YOUR WANT LIST, please do the following: (A) list the items in the order of priority you want them, (B) tell us your spending limit (we allow time payments up to 3 months), (C) tell us your preferred condition, plus the minimum or maximum acceptable condition, if any, (D) tell us if there is any time limit on the search, (E) do you still want it a year from now? anytime, till you get it? Only if we can get it within 6 months, etc), as many scarce books may often take a long time to find, & we like to know if we should still pick them up! (F) Make a rough statement of how serious your intentions are (i.e. have you been looking for them all your life or maybe you might buy them if they have nice covers)! (G) Send \$1.00 plus 10¢ per title (you may list as many issue #'s as you want under each title), to cover the cost of filing cards & the labour cost of filling them out! Not refundable! You will get an automatic rating of "2", on a 1st non response, it will go down to "1"! A quick response buying most of what we get for you will raise your rating to "3"! Repeated good response will raise you to "4". If you are a new customer & want to show us you are serious, SEND A DEPOSIT of \$10.00 or more! We will hold the deposit for a 6 month maximum — If we don't find the item it is fully refundable, if we do find the item, it becomes non-refundable! This gives a "3" rating! We accept letters authorizing us to take a 25% non refundable deposit automatically on the finding of an item on your VISA or MASTERCARDS (send CARD#, exp. date, bank name, signature & written authorization) — this is an automatic "4" rating! Usually on expensive items over \$500.00 we will phone you first before picking the item up! Often expensive items are easier to find, because it makes it possible to make many long distance calls, etc.!! YOUR NEXT QUESTION, is probably, HOW MUCH DO WE SELL THEM FOR??? Basically our prices are current, progressive, fair market value!! We believe we know our market, more than well enough, for example to know when something is scarce or common! We price from experience, not from guesswork or from past averages! Pricing 60 issue runs of the title all at the same price, is often not realistic! For example 1961/62 Dells are generally harder to find than mid to late 1950's! X-men #67-93 are harder to get than #20-40! 1948-1953 DC's are harder to get than many Golden Age! There is perhaps 50 times as many FINE or less condition Golden Age for every strictly graded VERY FINE or better of the same issue (yet guide says price should be double FINE)! We do something radically different from most dealers: We buy based on what we feel the item is worth, so it is not unusual for us to buy at 75% to 125% or more of Overstreet! Yes we often buy at full retail from other dealers to fill want lists!! So as an AVERAGE price, you can expect us to charge about 50% over OVERSTREET (keep in mind the guide is the AVERAGE of the PREVIOUS years prices that were recorded!) This is not at all out of line as normal pricing, much less as pricing for a SEARCH service! More common material will be lower priced & scarcer material MAY be higher priced (if I must pay 150% guide, I would charge 200% guide). Keep in mind books will be fairly based on rarity, saleability, condition, etc.

THE FOLLOWING IS A ROUGH LIST OF WHAT WE CURRENTLY HAVE IN STOCK TO IMMEDIATELY CHECK WANT LISTS AGAINST: MARVEL's—500,000; DC's—300,000; Gold Key's—30,000; Archie's—15,000; Dell's—12,000; Classic's—10,000; Harvey's—10,000; Walt Disney's—10,000; Charlton's—10,000; ALSO: King, Movie Classics, BLB's, Mad's, ACG, Tower, Comic Digests, National Lampoon, Warren, Heavy Metal, Playboy's, Penthouse, TV Guide, Starlog, pre 1960 paperbacks, SF paperbacks — 12,000, Circus, Rolling Stone mag, Movie/TV items, etc., etc. Unfortunately, it is nearly impossible for us to have current catalogues available on all these, all the time (although our Marvel & DC are always current), so we often must work from want lists! We currently have a HUGE OVERSTOCK SALE ON MARVELS with discounts of 10%-75% OFF (list — 50¢). DC list — 50¢.

DEALERS, please feel free to send us your selling lists, so we may fill out more of our want lists, we will keep them on file! If you are willing to give us a standard discount off the prices on your list, let us know! If you are looking for anything, let us know! We wholesale, let us know what you need! Our Marvel wholesale price list is \$1.00. We Trade! Want to buy an entire store package? We sell them from \$5000 to \$50,000.

BUYING: pre 1960 DC's: Golden Age; Tower; Classics Illustrated #8, 14, 20, 21, 33, 40, 43, 44, 53, 66, 73, 74, 110, 113-116, 120, 129, 167-169, Classic Jr's & Specials; Mad #1-50; Dick Tracy's; Katy Keene's; Sugar & Spike; BLB's; Playboys from 1953-1956; pre 1970 TV Guides; Fangoria #9; X-MEN: GL/GA #76-89; Warlord #1-20; Cerebus #1-20; GI Joe #1-5, 7; Doom Patrol #80-124; Blazing Combat #1; Cinefantastique; Stop Motion, Harryhausen, SPX mags; Overstreet #1, 2; GOOD & SCARCE fanzines & portfolio's; 1950's Horror/SF comics; pre 1960 SPIRIT; pre 1976 Rock mags (Circus/Cream/R. Stone); Easy Rider #1-50; Iron Horse #1-10; JAMES BOND, MARILYN MONROE, BRUCE LEE, STAR TREK, BEATLES, DR. WHO, LOST IN SPACE, AVENGERS TV, TOM CORBETT, PUPPET shows, etc. — Books, Mags & collectibles: Elfquest Portfolio #1, 2; Fantasy Quarterly #1; Corben, Frazetta, Vargas; Playboy Calendars; AVON, ZIFF DAVIS, ST. JOHN; Ballantine "Unicorn" Adult Fantasy paperbacks: Seduction of Innocent & Parade of Pleasure, any printing; Dragon #1-60; many pre 1970 TV series (Bev. Hillbillies, Bewitched, Big Valley, Rawhide, Get Smart, Hogans Heroes, Howdy Doody, Beany & Cecil, Astro Boy, Sgt. Preston, Voyage to Bottom, etc.) comics, mags & collectibles!

WE PAY 25% to 75% of Guide average for outright purchases! We pay more for items on our want lists! Obviously, the most attractive priced collections, are purchased first! You may send asking price or request offers! Send a detailed list of what you have, STRICTLY GRADED! Allow 4 weeks for reply!

CAPT. CANUCK stocked in quantity! The 1st PRO work of HOT NEW ARTIST — GEORGE FREEMAN is in #2-14 & Annual #1! (Artist on Jack of Hearts, Warp special, Sabre, Elic, etc.)! Buy now while these overlooked goodies are still cheap! #7-14 & annual #1 are especially excellent, while #1-6 are a bit crude. This title is well known for its unique color separations & printing methods! #1-8 — poorly distributed in US; #2 — scarce (30,000 copies destroyed) #1-1st app Capt. Canuck & JOHN, death Bluefox; #2-1st app REDCOAT & Kebec, 1st GEORGE FREEMAN ish; #3 — Canuck Kid, Mr. Gold begins; #4-1st CATMAN; #5 — origin of Capt. Canuck; #6&7 — Drug issues; #9 — Beyond strip begins!

#1, 2 — \$2.50; #3 — \$2.00; #4-8 — \$1.50; #9-14 — \$1.25; Annual #1 — \$2.00; SET #1-14 & Annual (Mag. \$24.00) — ONLY — \$15.00 postpaid.

WHOLESALE — (100 assorted — 50% OFF; 300 asst — 60% OFF; 1000 asst — 70% OFF)

SOME COMIC SERVICES CLAIM THAT YOU JUST CAN'T DO ANY BETTER.

THEY'RE WRONG!



20% DISCOUNT

- Efficient Delivery
- Regular Shipments
- All this and lots of extras!

WHAT BASIC COSTS ARE INVOLVED AGAIN?:

You pay only for your comics at a BIG 20% discount, postage, and a small service charge per shipment. Scared? Don't be! The maximum service charge is 75¢ per shipment, and we have recently refined the system to allow for a graduated service charge for small shipments. After all, it's not fair to have one comic costing a fortune! This allows smaller collectors to get the best service possible while keeping costs to a minimum!

WHAT EXTRAS DOES THE SERVICE OFFER?:

We've got plenty! Just look at these:

- 1.) WANT A PRICE GUIDE? OK.....we'll give you one. That's RIGHT! We said GIVE. OK.....what's the catch? The only thing is that you have to be a member of the comic service for the year's period in which the guide comes out. THERE ARE NO OTHER MINIMUM ORDERS TO QUALIFY FOR A GUIDE! And what happens if you quit before the year is up? Well.....we've divided the cost of the guide into 12 equal parts. If you leave the service, your account will be charged for the cost remaining of the guide. It's that simple! Join now! Quality for the 1985 price guide as soon as it's published. Don't be left out!!
- 2.) ARE YOU INTO PLASTIC BAGS? OK.....we experimented and found that sending books in individual bags is actually MORE dangerous than sending them without. There's greater tendency to damage that way. But we have them available, and they're top quality 2.5 mil ultra clear bags. Service members can get them for just \$3.00 U.S. / \$4.00 Can. per. hundred!

Some History:

STYX COMIC SERVICE was the first major comic service to advertise in the fanzine media years ago. We built a loyal following and became the largest comic service of its kind up to 1981. During that year the disastrous postal strikes really put a kibosh on us. During the time since we've made innumerable changes and improvements to the comic service to make it even BETTER than it was! We're going strong, and we're looking towards the future!

What Services do we offer?

We supply a full line of comic books and comic-related publications to fans throughout the world. We also supply a few unrelated items such as Penthouse and Playboy, but we have kept those to a minimum, concentrating on items collectors are looking for. Most importantly, all books are sold for 20% off cover price. That's right off the top!

How does the service work?:

We maintain a standing order for you. Each shipping period, we run an invoice against that standing order and your books are picked and packed automatically. The charges are added up and deducted from your account in which you maintain your funds. It's that simple, and yet there's lots more to it! Look at these features!:

- 1.) NO SEPARATE SECURITY DEPOSITS ARE REQUIRED. Every cent you deposit in your account goes towards buying comics and magazines.
- 2.) THERE ARE NO MINIMUM OR MAXIMUM ORDERS. Order one comic or one thousand comics... we'll get them to you just the same! In keeping with our policy of information, however, we do want to note that it's more economical the more titles you order. That's because postage for one comic and postage for ten comics are essentially the same. Postage goes by weight of the package, you know.
- 3.) YOU HAVE INSTANT CREDIT BASED ON YOUR DEPOSIT. AS each shipment is sent out to you you can monitor the level of your account and replenish it if necessary.
- 4.) IF YOU DON'T WISH TO BE BOTHERED WITH MAKING DEPOSITS, YOU CAN USE VISA. Our Visa system is excellent for a number of reasons:
 - a.) We operate your account automatically and you NEVER have to worry about having sufficient funds to cover shipments.
 - b.) U.S. AND FOREIGN CUSTOMERS TAKE NOTE: When you operate your account via VISA, it is done in CANADIAN DOLLARS at the CANADIAN COVER PRICES of the books. Often, with the rates of exchange fluctuating, this may mean EXTRA savings to you when you get your VISA billing!
 - c.) VISA charges are done in \$100 Canadian increments to minimize hassles and you receive your sales slip automatically when a charge is processed!
- 5.) WE'LL MATCH OUR SHIPPING CHARGES AGAINST ANYONE! Traditionally our postal charges have been low and this is maintained through operation of your account. We try to minimize the costs to give the most economical and effective service.
- 6.) WE CARRY AS COMPLETE A LINE OF GOODS AS POSSIBLE. Our selection has off-times been imitated, but rarely equalled. Scan the publications list below. This will be updated from time to time to keep current with the newest releases. If a title doesn't appear on that list, then likely it's not of much interest! (Or it hasn't yet appeared. The list shows only CURRENT or CONFIRMED TITLES.)
- 7.) OUR BOOK-KEEPING IS ACCURATE AND WE MAINTAIN A COMPUTERIZED SYSTEM FOR YOU! On each and every invoice you see a statement which picks up the balance from the previous invoice. It also shows any deposits, adjustments, or changes which have taken place in your account since the last time you received goods. Everything is clear and concise, and it's in plain English to make it easy to understand!
- 8.) OUR SCHEDULE IS THE MOST EFFECTIVE! WE SHIP EVERY TWO WEEKS WITHOUT FAIL. That means that every new release we receive in each period is shipped out effectively and quickly. Everyone gets two-week service to minimize the time lag between release of a book and the time you get it!
- 9.) OUR SYSTEM IS FLEXIBLE. Order changing is a snap. Just drop us a note when you wish to make additions or deletions. We'll make them for you within a day or two of receiving your written notification, and the changes will take effect with your next order! It's that easy!
- 10.) OUR SYSTEM IS SIMPLE. There are no complex shipping plans or combinations to choose from and you're not rated according to the number of books you take each month, week, or whenever. Too much hassle!
- 11.) WE CARE FOR YOUR ORDER! Our desire is to get you your books in the best possible condition. Each shipment is carefully wrapped in plastic. Larger shipments are then placed in a specially designed mailing box, with ample packing and a protective bag over it. We are introducing the use of specially padded envelopes for the smaller shipments. This ensures arrival of your books in the best possible condition. That makes you happy and that makes us happy too!
- 12.) WE OFFER PHONE SERVICE! If you wish to avoid writing hassles, we'd be glad to hear from you in person! You can get in touch with us by phone at (204) 586-8547 24 hours a day Monday thru Friday! Make changes, ask questions, tell us your suggestions, or whatever. We wanna hear from you!
- 13.) WE OFFER BACK ISSUE SERVICE AT ECONOMICAL PRICES: We have 500,000 or more books to choose from which span the past 45 years. We offer good quality, good selection, and reasonable price. Oftentimes we run specials just for comic service members! Try us with your want lists. We respond.
- 14.) OUR "BLANKET CATEGORIES" make ordering easy! A blanket category gives you the option of ordering, for example, "ALL MARVEL FIRST ISSUES". (See the publications list) That means that each and every first issue will be sent to you automatically! It's then easy to let us know if you wish to continue with the title, without missing an issue! And for ANNUALS the system is even better. If you choose, for example, "ALL DC ANNUALS", you'll get every one that comes out during the year! But even if you don't, our system will AUTOMATICALLY send you the annuals of the titles you collect to keep your sets complete! Can't be beat!

These are just a few of the features of our service. Read on!

3.) Once a month you'll get the newest issue of the STYX MAGAZINE. That's something that we just started which replaces the old newsletter. It's got pre-views, cover reprints, information on the service and the world of comics, and (hopefully) contributions from service members.....all neatly fitted into a few pages. Good reading, and it's free!

4.) EACH MONTH we send out as many promotional flyers, information sheets, etc., as we can possibly get into your package. So every second package you'll be getting more than just your comics! You'll get the latest updates and info right from the publishers!

5.) MARVEL AGE and the NEW DC COMING ATTRACTIONS are supplied free each month to members with current accounts. That's right.....no cost! That's just a little extra that we give you!

WHAT CAN YOU EXPECT IN TERMS OF SERVICE AND CUSTOMER RELATIONS?:

The comic service is designed for people who are far from a local source of books. It is also useful to those who do not have the facilities to go hunting for books from place to place. It is welcomed as well by those fans who, although they have a local outlet, are disgruntled with the chores involved and the costs of buying off the rack.

We can solve your collecting problems. We cannot compete, however, in terms of speed with the local comic shops in your area. That's a drawback of dealing by long-distance and applies to any service. However, with our schedule, we feel that time will not be a major consideration.

We strive to give you satisfaction. However, we are human too and some-

times a mistake might accidentally pop up. In those cases (which are rare) we will promptly correct the problem to maximize your enjoyment of the comic service. We will always send exactly what your order entails. Incidentally, EVERY THREE MONTHS you will receive a computerized listing of your current standing order, so that you may make changes or adjustments if necessary.

Of course completeness is important. We strive NEVER to miss an issue. If such a case does arise, we will get the issue for you, no matter how long it takes, or we will credit your account the appropriate sum if you so desire. If you are happy with the service, then our job is accomplished.

We will always lend a friendly and outgoing ear to your concerns and suggestions, and welcome them to better the service for all members. That's because we consider the members of our service as "family" rather than just customers, and that extra touch goes a long way!

WHAT CAN YOU EXPECT IN TERMS OF YOUR RESPONSIBILITIES?:

Basically the only thing is to keep your account solvent. That's it. Unfortunately comic services as well as all businesses depend on cash input. Are you wondering what happens if your account goes "into the red"? We have a flexible credit plan based on your individual record with the service. We may ship your books despite the fact that your balance shows a sum owing, depending on how much it is and what your circumstances are. If we don't, however, a message to that effect is automatically printed on your invoice and we'll store the invoice until a new deposit arrives. This allows you the time and flexibility to plan your purchases. That's another example of just a little bit more service.

HERE'S HOW TO JOIN THE COMIC SERVICE:

- 1.) On the publications list appearing here, indicate the titles or categories you wish to have sent to you AUTOMATICALLY on your standing order. For example, if you buy one copy of each issue of Superman, place a "1" in the space beside that title. It's easy! There are no maximum or minimum number of copies you can select. Don't want to cut your fanzine up? Use a separate sheet and write clearly and legibly!
- 2.) ESTIMATE what your costs for a month of service might reasonably be. OK.....are you wondering how to do it? Simple. Use the cover prices of the comics to total up a close figure. It'll probably be close enough to include postage and still leave you a bit of a balance. If you're American or Foreign, use the U.S. cover prices. (That's still 60¢ for a regular Marvel and 75¢ for a D.C. book, and of course extra for the specials, or whatever.) If you're Canadian, use the Canadian cover prices. (That's 75¢ for a Marvel and 95¢ for a D.C. plus more for the special goodies.)
- 3.) IF YOU SELECT TO USE VISA, skip this. MAKE PAYMENT WITH YOUR ORDER, ENCLOSE THE APPROPRIATE SUM IN CHEQUE OR MONEY ORDER FORM (RISKY TO SEND CASH IN THE MAIL), together with your publications list, and your name and address, and mail it to:

STYX COMIC SERVICE
P.O. BOX 3791, STATION B
WINNIPEG, MANITOBA CANADA R2W 3R6

4.) CREDIT CARD USERS: Enclose your card number, the expiry date of the card, and the name to be used AS IT APPEARS ON THE FRONT OF THE CARD, along with a note stating that permission is given to charge your VISA or MC account. Send this along with your publications list to the address above.

5.) WE WILL ACKNOWLEDGE YOUR MEMBERSHIP and service will begin with the next available shipment! It's that easy. We've been through tough times and we've been through easy times and we've come a long way since the early days! We hope you'll be joining us to share the good things coming in the future!

SECTION 1: DC and MARVEL COMICS

- DC First Issues
- Marvel First Issues
- All DC Annuals
- All Marvel Annuals
- Action Comics
- All Star Squadron
- Alpha Flight
- Alien Legion***
- Avanti Force
- Avengers
- Batman
- Batman & The Outsiders
- Buckaroo Banzai
- Beauty and the Beast***
- Camelot 3000***
- Captain America
- Conan
- Coyote
- Crystar
- Daredevil
- Dazzler
- DC Comics Presents
- ***DC Coming Attractions
- Defenders
- Detective Comics
- Dr. Strange
- Dr. Who
- Dreadstar***
- Fantastic Four
- Firestorm
- Flash
- Gemworld (maxi-series)
- G.I. Combat
- G.I. Joe
- Green Lantern
- Hulk
- Iron Man***
- Infinity Inc.***
- Iron Man
- Jem and the Holograms

- Jonah Hex
- Justice League
- King Conan
- Kull
- LEGION OF SUPER HEROES
- HIGH QUALITY***
- Legion of Super Heroes
- Machine Man
- 1 Marvel Age (supplied FREE to all members in good standing!)
- Marvel Fanfare***
- Marvel Superheroes: The Secret Wars (mini-series)
- Marvel Tales
- Marvel Team-Up
- The Thing
- Micronauts (New Series)
- Moon Knight (New Series)
- New Mutants
- New Gods***
- Omega Men***
- Coyote
- Powerman/Iron Fist
- Indiana Jones
- Red Sonja
- Quest Probe
- Rom
- Sgt. Rock
- Spectacular Spiderman
- Spiderman
- Starjammers (Mini Series)
- Star Trek
- Star Wars
- Sun Devils***
- Sub-Mariner
- Super Powers (Mini Series)
- Superman
- Swamp Thing
- TEEN TITANS HIGH QUALITY***
- Teen Titans
- Thor
- Transformers
- Vigilante***
- Warlord

- West Coast Avengers
- What If?
- Kitty & Wolverine (Mini Series)
- Wonder Woman
- WONDER WOMAN HIGH QUALITY***
- World's Finest Comics
- X-Men
- DC Graphic Novels
- Marvel Graphic Novels
- All DC Mini-Series
- All Marvel Mini-Series

SECTION 2: ARCHIE / RED CIRCLE COMICS

- Archie/Red Circle First Issues
- Archie Giant Series Magazine
- Archie
- Archie and Me
- Archie at Riverdale High
- Archie's Pals 'n' Gals
- Archie's T.V. Laugh-Out
- Betty and Me
- Betty and Veronica
- Blue Ribbon Comics (Red Circle)
- Everything's Archie
- The Fly (Red Circle)
- Jughead
- Katy Keene (New Series)
- Laugh
- Life With Archie
- Man-Tech Robot Warriors (Red Circle)
- Mighty Crusaders (Red Circle)
- Pip
- Shield (Red Circle)
- Thunder Bunny (Red Circle)

SECTION 3: SPECIALTY AND DIRECT SALE PUBLISHERS

- (Note: almost ALL the items listed in this section are DIRECT SALE ONLY and so we will dispense with the asterisks for them!)
- All Eclipse First Issues
 - All Pacific First Issues
 - All Capital First Issues
 - All Americomics First Issues

- Crossfire (Eclipse)
- Cap'n Quick (Eclipse)
- Mr. X (Vortex)
- Elementals (Comico)
- Jerry Igers Famous Features (Pacific)
- Star Reach Classics (Eclipse)
- Echo of Future Past (Pacific)
- Elric (Pacific)
- Groo (Pacific)
- Alien Worlds (Pacific)
- Berni Wrightson (Pacific)
- Aztec Ace (Eclipse)
- DNA Agents (Eclipse)
- Pacific Presents (Pacific)
- Ms. Mystic (Pacific)
- Silver Hells (Pacific)
- Starslayer (First)
- First Folio (Pacific)
- Somerset Holmes (Pacific)
- Destroyer Duck (Eclipse)
- Vanguard (Pacific)
- Nexus (Capital)
- Badger (Capital)
- Sabre (Eclipse)
- Scorpio Rose (Eclipse)
- Ms. Tree (Eclipse)
- Twisted Tales (Pacific)
- Ravens & Rainbows (Pacific)
- Americomics (Americomics)
- Vanity (Pacific)
- Whisper (Capital)
- Black Diamond (Americomics)
- Capt. Paragon (Americomics)
- Evangeline (Comico)
- Mage (Comico)
- Sun Runner (Pacific)
- AZ (Comico)
- Comico Primer (Comico)
- Grendel (Comico)
- Evangeline (Comico)
- Mage (Comico)
- Skrog (Comico)
- Mars (First)
- Thunder Agents (Galaxy)

- Zot (Eclipse)
- Starmasters (Americomics)
- American Flag (First)
- E-Man (First)
- Jon Sable (First)
- Warp (First)
- Grimjack (First)

SECTION 4: CHARLTON COMICS

- All Charlton First Issues
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- Battlefield Action
- Beyond the Grave
- Fighting Army
- Fighting Navy
- Fighting Marines
- Ghost Manor
- Ghostly Haunts
- Ghostly Tales
- Haunted (Baron Weirwolf)
- Scary Tales
- War (World at...)

SECTION 5: BRITISH / EAGLE COMICS

- Judge Dredd***
- Nemesis***
- Robohunter***
- Warrior Magazine

SECTION 6: COMIC DIGESTS

- All DC Digests
- All Archie Digests
- Archie Where R.U.? Digest
- Archie Comics Digest
- Best of DC Digest
- Archie Double Digest
- Betty/Veronica Comic Digest
- Jokebook Comics Digest
- Jughead Jones Digest
- Jughead With Archie Digest
- Laugh Comics Digest
- Little Archie Digest

SECTION 7: ALTERNATIVE COMICS, FANZINES, AND MAGAZINES

- Amazing Stories (sf)
- Amazing Heroes (Fanzine)

- Analog (sf)
- Cerebus the Aardvark (Aardvark-Vanaheim)
- American Flag (First)
- Cinefantastique (film)
- Cinefix (film)
- Cinemagic (film...Starlog)
- Comic Reader
- Comics Collector (Krause)
- Comics Interview (Fictioneer)
- Comics Journal (Fanzine)
- Distant Soil (Warp)
- D'Arc Tangent (Fantasy Factory)
- Don Rosa's Comics (Fanzine)
- Eclipse Monthly
- Elquest (Warp)
- Epic Magazine (Marvel)
- Fanzoria (Starlog)
- Fantastic Films (Film)
- First Kingdom (Plant)
- Heavy Metal
- Heavy Metal Specials
- Isaac Asimov (sf)
- Journey (Aardvark-Vanaheim)
- Love and Rockets (Fanzine)
- Mad
- Mad Specials
- Marvel Comics Index Series (Pacific)
- Marvel Super Special (Marvel)
- National Lampoon
- National Lampoon Specials
- Neil the Horse (Aardvark-Vanaheim)
- Nemo (Fanzine)
- Normal-Man (Aardvark-Vanaheim)
- Omni
- Omni Specials
- Prevue Magazine (Supergraphics)
- Savage Sword of Conan (Marvel)
- Spirit Color Comic (Kitchen Sink/Capitol)
- Starlog Magazine
- Steve Canyon (Kitchen Sink)
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See our review in the September 14, 1984 issue of CBG.

Year of Jubilo

Unreality isn't what it used to be

By Robert Coulson

In my last column, I predicted that after another magazine appearance or two, Fred Pohl would put his series about a future New York City into book form. He didn't wait; *The Years of the City* will have appeared in

hard covers by the time this column sees print.

• During the Ohio Valley Filk Fest, I ended up being huckster room security for a couple of hours Sunday morning. Thanks to hotel mismanagement, the room was open, nobody else was

available, and I had to sit up anyway while my sinuses drained.

Since I hadn't provided myself with anything to read, I scrounged a bit and came up with a copy of *Arcane* #1, a 36-page semi-pro mag from Arcane Publications, P.O. Box 2082, Station A, Champaign, Ill. 61820, costing \$3 via mail delivery, or \$2.50 if you pick it up at a convention (or nothing at all if you pick it up, read it, and put it back before the publisher gets to the huckster room — well, I was providing free display space for it on my table.)

Since it's a first issue, there are the usual pleas for material, the rates of payment, etc. As an example of what is *not* wanted, the editor has provided a few lines of a barbarian adventure in the form of a term paper. Frankly, I think he misread the boat there; if I knew more term paper jargon I'd write that one up and sell it to *F&SF*, or perhaps *Amazing*.

This issue includes poems by Nancy Pope, Robert Randolph Metcalf Jr., Jessica Salmonson, Morgan Griffith, Linnea Sinclair, and Sue Maura. All of them seem intended to scan and rhyme, and none of them quite do; scansion is off in at least one line of every one of them. Might not be noticed in some situations, but when one is reading the stuff at a singer's convention, errors stand out.

Stories begin with "In the Night" by Joe Lansdale, about the kid who thinks there's a monster in his room. Somewhat original ending; fair story. "Mirrors" by Stephen Charles Pickett concerns an unusually exclusive call girl; different if never very believable. "Unsafe at Any Degree" by Timothy Zahn is a vignette of mind over reproduction; not believable at all, but amusing.

"What Used to Be Audrey" by Nina Kiriki Hoffman is the one about the girl whose horrid older sister has been possessed; the protagonist likes the possessing personality better than she does the original one, which of course leads to guilt feelings. It's a quite brief story here, but a good commercial writer could probably make a successful novel out of it. (A successful novel is any novel you get money for.)

The top item in the issue is "Mr. Murphy's Incredible Magic Rocket Machine" by Rosemarie K. Geier-Wilson in which our hero embarks on a carnival ride that could be (a) real space-travel, (b) an intriguing fake, or (c) the ghost of an astronaut come back with the ghost of

(JUBILO, Page 34)

STRIPS

(From Page 30)

1952	Flook (F)	Wally Fawkes	GFC		1952-1954
	Francis the Mule	Cliff Rogerson (a)	UFC	May '52	1952-1953
		Dave Stern (w)			
1953	Future Eye	Jerry Siegel & John Mayo	MCL		1953 only
1954	Flags, Facts & Fables	Athena Robbins	CTN		1954 only
1955	Fighting Chaplain	Carl Pfeufer	EJ		1955-1960
	Flibbertys	Ray Helle	CTN	9/29/54	1955-1971
	Full House	Harry & Wende Devlin	ES	3/14/53	1955 only
1956	Freddy	"Rupe"	GMA		1956-1980
1958	Father Victor	John T. O'Brian	NCW		1958-1959
	Father's Day	Fritz Wilkinson	ESNY		1958-only
	Fun Time	Sandy Spillman & Herb Williams	NNS		1958-1960
1959	Feiffer	Jules Feiffer	HLS		1959-(1974)
1961	Four By Four	Tom Hudson & Ed King, Al Isler, Roy Williams	TMS		1961-1962
		Bil Keane	RTS	2/29/60	1961-present
1962	The Family Circus				
	Forever Female	Eugene Craig	DF		1962-1974
	Flintstones	Hanna & Barbera	MCN	10/2/61	1962
1965	Fred Basset (f)	Alex Graham	HLS	6/28/65	1965-present
	Funatics	John Somerville	LE	7/5/65	1965 only
1966	Frank & Ernie	Ed Meyers (a) & Jim Elliot (w)	LED	1/1/66	1966-1970
	Flubs & Fluffs (True Classifieds)	Jerry Robinson	CTN		1966-1967
1970	Friday Foster	Jim Lawrence (w) Jorge Longaron (a)	CTN	1/18/70 1974	1970-1973
1971	Figments	Dale Hale	RTS	5/3/71	1971-1978
	Fred & Others	Ron Tandberg	UFS		1971-1973
1974	Funny Farm	Charles Barsotti	CTNYN		1974 only
1975	Friends and Romans	Tom Isbell	CFI		1975-1976
1976	Fat Freddy's Cat	Gilbert Shelton & Dave Sheridan	RIP		1976-1980
	Fig Leaves	Greg Curfman	SAN		1976, 1979
	Funny Fizzles	Wm. Neller	EF		1976-1978
		James Molica			
1977	Fabulous Furry Freak Bros.	Gilbert Shelton	RIP		1977 only
1978	(Travels with) Farley Farm Life	Phil Frank	CHR		1978
	Forty Year Old Hippie	Harlan Wade	TWN		1978 only
	Frontiers of Science	Ted Richards	RIP		1978-
		Dr. Stuart Butler	TSS		1978-
1979	For Better or Worse	Lynn Johnston	UNP	9/9/79	1979-present
1980	Fletcher's Landing	Douglas Coffin	NEA		1980-present
1981	Father's Day	Nancy & Mario Risso	UFS		1981-present

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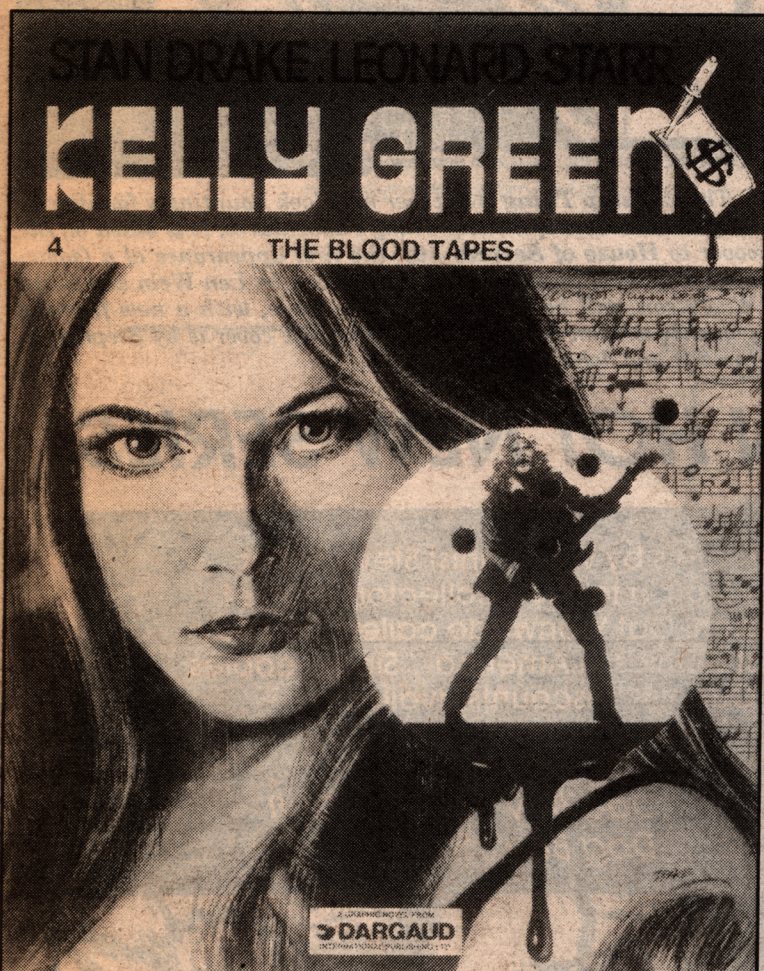
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JUBILO

(From Page 32)

his space travels. Take your choice; the story leans toward a supernatural explanation, but isn't dogmatic about it. It's quite interesting.

• The December issue of *Twilight Zone* features a Robert Bloch Halloween story, "Pumpkin." It's a nice, old-fashioned horror story, very competently done, and one of the best items of the month. The more I see of new horror writers, the more I appreciate Bloch.

Other fiction includes "Kush" by Michael Blaine (a grisly story, with nothing else — certainly not believability — to recommend it), "Borderland" by John Brizzolara (a fairly good short story of wetbacks and tumbleweed and the dead), "The Gray Lawn's Cold" by Larry Tritten (spacemen going insane for no particular reason), "Leader of the Band" by Peter Heyrman (a vignette of the ultimate rock performance), "Autumn Love" by Timothy Lindop (a strange infatuation that fails to make much sense), and "A Change of Lifestyle" by Joe and Karen Lansdale (an unbelievable but funny vignette of a dual metamorphosis).

There are book reviews by Thomas M. Disch, and movie reviews by Gahan Wilson. Ron Goulart writes about the stories of Cornell Woolrich, many of which appeared as movies and radio dramas. There's an interview with Vincent Price, and a longer interview with British horror novelist James Herbert. The color section and article on the movie *Dune* left me feeling that I might want to see it for the villains or maybe the scenery, but not for the hero.

Robert M. Price has an article on the history of H.P. Lovecraft's famous invented book, the *Necronomicon*, including its three forays into actuality; the Owlswick Press, the Neville Spearman-Corgi, and the Schlangenkraft & Barnes-Avon editions, all available in good solid type. Unfortunately, the Avon pb edition, the most readily available and the cheapest, is also the poorest; isn't that always the way?

There are two articles on *The Outer Limits* TV series, and a script of the Rod Serling teleplay, "Escape Clause."

I find some of the changes in recent fantasy magazines interesting and a bit unpleasant. At least from the days of Campbell's *Unknown*, the better fantasy has been required to be internally consistent, and in general to provide explanations that are logical in the terms of the

story itself, if not in the world at large. All of this seems to have gone by the boards in recent years; even as respected a magazine as *F&SF* publishes stories that contain not a shred of plausibility. (It publishes fewer of them than other fantasy mags do, but they do appear.)

I suppose the authors refer to this as "literary freedom"; I tend to think of it as a lack of skill. Anybody can make up a series of unrelated events, horrifying or not; it takes skill to connect them plausibly, and a lot of the younger authors don't seem to have it. Three of the stories in *TZ* offer no cause or connection; the reader is supposed to be impressed by the author's imagination, I suppose. I'm not. Again, *TZ* isn't the worst; it's superior to most of the semi-pro mags. However, it's more noticeable in this particular issue because there is Bloch's neatly plotted little tale for a comparison.

At a guess, I'd apportion the blame equally among lazy or overworked editors, authors who never learned how to tell a story, and readers who are so unused to elementary reasoning that they can't tell the difference between competent and incompetent plotting. It seems to surface more in fantasy than in science fiction, possibly because more of the fantasy markets are semi-pro, possibly because fantasy writers have read more academic drivel about freedom of expression, possibly because the modern idea of fantasy encourages an "anything goes" attitude. Whatever the reason, the result is reams of crap. (Not that we haven't always had this, but mostly editors didn't buy it.)

• The October *F&SF* is the 35th Anniversary issue; normally these are a bit special, but this one doesn't seem to be. A rather excessively symbolic cover by Ron Walotsky illustrates (JUBILO, Page 36)



This *Swamp Thing* #33 cover may look hauntingly familiar to long-time readers of *Swamp Thing's* adventures. It is based on the cover to *House of Secrets* #92, the first appearance of a (somewhat different) *Swamp Thing*. That story, by Len Wein and Berni Wrightson, will be reprinted in this issue, with a new framing sequence written by Alan Moore. The new cover is by Stephen R. Bissette and John Totleben.

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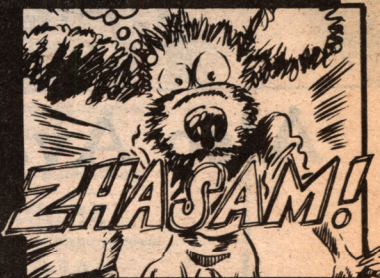
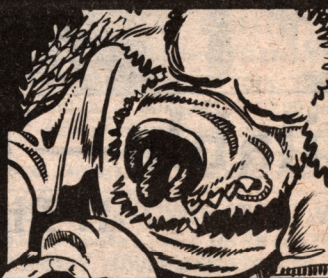
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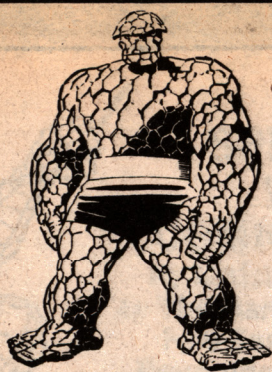
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April 46	second copy; VG, store stamp	10.00
June 46	Colors for Murder - VG-F, store stamp & sticker	10.00
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Nov 46	The Devil is Jones - VG, 8¢ written on cover	10.00
Mar-Apr 47	Danger Lies East - F, 15¢ w.o.c.	15.00
May-June 47	No Light to Die By - VG-F	15.00
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Nov-Dec 47	Once Over Lightly - VG	15.00
Jan-Feb 48	I Died Yesterday - VG+, scarce	30.00

G8 AND HIS BATTLE ACES

Nov 39	Red Fangs of the Sky - would be NM except for 1" tear on rt. side of cover	75.00
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THE OCTOPUS

Feb-Mar 39	Only issue of this pulp; written by the author of the Spider. Solid VG+ copy of a very rare book!	325.00
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THE SCORPION

Apr-May 39	Another one-shot villain pulp; this story was originally intended to be the second issue of The Octopus. Exceptional Near Mint copy	500.00
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THE SHADOW

Sept 1, 40	Crime Country - VG, 1½" tear rt. side	15.00
May 15, 40	Masters of Death - VG, small tears	15.00

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Dec 34	The Red Death Rain - VF-NM copy of a very early issue of this outstanding series	225.00
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WEIRD TALES

Jan 34	Conan in Rogues in the House - VF-NM. Plus stories by Quinn, Merritt, Williamson, C.A. Smith, Wandrei and more	100.00
Aug 34	Conan in The Devil in Iron - VG-F. Rare Conan cover by Brundage. Plus stories by F.B. Long, C.L. Moore, Paul Ernst	100.00
Sept 37	Posthumous verse by Howard & Lovecraft, stories by Quinn, Derleth, Hamilton, Wellman, Kuttner. Gorgeous VF-NM	90.00

A note about grading: while pulp magazine grading is similar to comic grading, it is slightly less stringent. This is due to two factors; first, that the papers used to print pulps were of even lower quality than those used for comics; and second, since pulp covers were usually larger than the magazines inside, some minor damage to the edges of the cover (especially the bottom) are virtually unavoidable.

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JUBILO

(From Page 34)

trates Marion Bradley's novelet, "Somebody Else's Magic." (F&SF with a sexy cover? Tch!) It's a "Thieves' World" story, though not presented as such, a strongly feminist one, of a woman who has masqueraded so long as a man that she's forgotten how to be anything else. Not close to Marion's best work, but acceptable.

The other novelet is "The Night of White Bhairab" by Lucius Shepard, about Western ghosts and Eastern spirits, and how the twain meet. Unfortunately, the protagonist is so much of a nerd that anything that happens to him is deserved, and his psychological problems are boring rather than intriguing. Unusual for Shepard, who likes odd protagonists but not generally repellent ones.

Short stories begin with "The Man of the Future" by Edward Bryant. An invasion of alien masochists is an original idea, but not one that a lot can be done with. One nice line — "expelled from the American Fortean Society for holding unorthodox views." (But it's reminiscent of one I prefer from the TV series *Wild, Wild West* — "resigned from the Foreign Legion for the good of the service.")

"The Flesh of Her Hair" by Ian Watson concerns human brutality, and is fully saturated with popular psychology. The story is silly, but one is supposed to note its comments on the human condition. Unfortunately, most of those are silly, too.

"Isolation Area" by Ben Bova is a nice, coherent story, which is a relief at this point. It reads somewhat like a section out of a novel, but it does have characters and a beginning and an end.

"The Aliens Who Knew, I Mean, Everything" by George Alec Effinger is both an amusing story and an idea worth pondering; that irritating know-it-all that you can't stand may serve a grand purpose in life, after all.

Algis Budrys reviews books, Harlan Ellison reviews movies, and Isaac Asimov has the second installment of his comparison of assorted time-scales to a standard solar year. Most of Ellison's column is devoted to praise of Stephen King and vituperation upon the movie *Firestarter*; the other columnists tackle a variety of material.

• And we also have here the November *F&SF*, containing four short novelets and six short stories, with another Walotsky cover. It took the man several years, but he's finally learned to

do decent illustrations. This one illustrates "The Doors" by Barbara Owens which is about a wimp who thinks he's found the solution to his problems, only to end up getting sand kicked in his face again. The cover is a shade better than the story.

"The Black Horn" by Jack Dann is about this old lecher who's trying to understand his life; I assume the reader is supposed to gain insight into human emotions and all that crap. I found no sympathy for either protagonist or author.

"The Taker of Children" by Brad Strickland is another radioactive future; I can remember when John W. Campbell declared a moratorium on atomic doom stories because they'd become monotonous, and here they are again, this round masquerading as ecological maturity. Despite my reservations about the particular sub-genre, however, this is the best story of the month; the background is interesting, the characters well-developed, the solution acceptable.

"The Man Who Decided the Truth about Todd and Adriana's Baby" by George Alec Effinger is a sort of satire of the TV soap opera, with a solution that's entirely original and totally unbelievable. Too bad, it was a fair if not brilliant story right up to the end, where it collapsed.

The short stories include "Play It Again, Sam" by Larry Tritten, which isn't either as amusing or as pertinent as it thinks it is. "The Five Points of Roguery" by Jane Yolen is a moderately interesting idea but not much of a story. "Dem Bones, Dem Bones, Gonna Rise Again" by Richard Mueller involves the ghosts of a Caribbean island, their place in the government, and the dangers of applying to them for a judgment. Different and reasonably good.

"Bedside Manor" by Barry Malzberg is about the basis of psychiatry, with a reincarnated Freud as protagonist. Pompous and well worth missing. "Clotaire's Balloon" by Nancy Etchemendy is a quite satisfactory story of alternate worlds and of the personality balance between repression and savagery, "civilized" behavior and personal freedom.

"Glass Houses" by Robert F. Young is about idols who don't live up to expectations when encountered at close range; it's acceptable.

Budrys reviews books, and Asimov discusses the future of the universe, which turns out to be rather dreary. But we won't likely live to see it — or to not

see it, as the case may be.

There's also a double-page ad for what is to date the ultimate in literary "instant collectibles": a signed, numbered, slipcased, limited edition of Stephen King's *The Eyes of the Dragon*, a steal at only \$120.

• I haven't seen anything of either *Asimov's* or *Analog* since the last column; I suspect publishing delay rather than both of them getting lost in the mail, but we shall see. So I'll finish off the column with a couple more semi-pro mags, specialty ones this time.

Forthcoming SF Books #79 is just what the name states; a listing of science fiction and fantasy books scheduled for publication in the future (or the recent past; this issue arrived Oct. 5, and includes listings for September, plus a few additional items for August). Whether the magazine is of interest or not depends entirely on one's interest in publishing schedules. Cost is a mere \$4 per year for a bi-monthly publication, from Joanne Burger, 57 Blue Bonnet Ct., Lake Jackson, Texas 77566. This issue covers most publications through January 1985, plus a few for February.

Empire SF is a magazine for writers. Price \$2, from Unique Graphics, 1025 55th St., Oakland, Calif. 94608. There is an interview with Kurt Vonnegut, an article on science for stf writers, an article on magic for fantasy writers (mustn't discriminate), an article on word processors for any kind of writer, material on conventions, an article on a mail-order workshop, an explanation of a "writing networkshop" based on computers and modems, a pro and con discussion of plotting, an article on coping with children while working, book reviews, and the usual editorial and letters.

Now, this sort of thing is obviously not a requirement for becoming a pro writer. The question is whether it's a help at all, and that depends on the individual and the individual may not know until he or she has tried it. I tend to disdain the workshop-writer's mag routine, but a stint as Secretary of Science Fiction Writers of America convinced me that most aspiring writers want desperately to belong; I've had people who had sold novels tell me that they didn't feel fully professional until they joined the group. For that temperament, this publication offers a group to belong to, and writing tips as well, which should make it a bargain.

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1. Betty Boop — enamel pin, circa 1930's. Striking pose of Betty, missing purse, but Excellent condition for its age\$60.00-80.00
 2. Lot 2 is lots 3-37 as one lot, 38 different yellow kid pins, most are VF to Excellent condition with minor wear & spotting as you would expect from pins of this age, all numbered & signed Outcault800.00-1000.00

Lots 3-38 Each.....25.00-35.00

- | | | |
|------------|------------|------------|
| 3. Pin 1 | 15. Pin 13 | 27. Pin 31 |
| 4. Pin 2 | 16. Pin 14 | 28. Pin 32 |
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| 6. Pin 4 | 18. Pin 16 | 30. Pin 34 |
| 7. Pin 5 | 19. Pin 17 | 31. Pin 35 |
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LOT #1 LOT #4 LOT #14

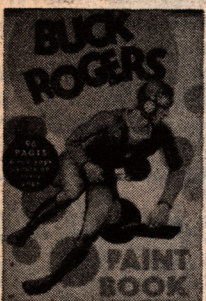


LOT #21 LOT #29 LOT #34

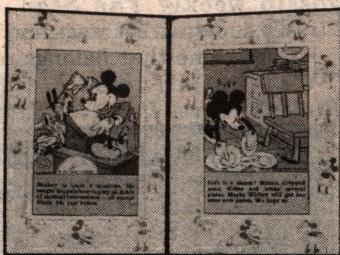
39. 39 & 40 are of a stand-up pin, not like preceding lots, pin 11 cracking on face25.00
40. Pin #3830.00-40.00



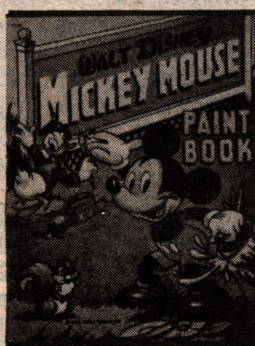
41. Movie poster — Donald Duck in "Wet Paint" 1946 RKO, 1 sheet, a beautiful poster with minor pin holes and tears o/w a very fine & desirable item400.00-600.00
42. Movie poster — John Wayne in "Circus World" 1965, 3 sheet, minor tears and pin holes o/w a very fine & desirable poster80.00-120.00



43. Buck Rogers paint book — #697, 11x14", 1935, 3-5 pages inside very neatly colored, spotting on F.C., 3 small tears on F.C., overall VG+100.00-150.00
44. Captain & the Kids — a famous cartoon book #1200, 1934, 7x8", spine wear, overall VG-F22.00
45. Dick Tracy paint book — #665, 11-14", 1935, similar to lot 43 with 3-5 pages very neatly colored, small cover tear overall VG50.00-80.00
46. "Felix the Cat" — #260, 9x10", 1931, his first book, missing 1 page, spine split, stain on F.C., overall Fair-Good 20.00
47. "Funny Stories About Donald & Mickey" — #714, 8x11", 1945, minor coloring on interior. Pen in words "Funny Stories", and minor W.O.C., o/w V Fine on a hard to find book65.00



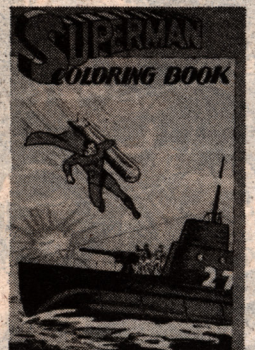
48. "Mickey Mouse recipe scrap book" — 4x6", 1940's, book is in Excellent condition & contains 37 of the recipe cards attached to interior of book (cards are NM-Mint & run about \$15.00 each), scarce item500.00-?
49. Mickey Mouse coloring book — #871, 10x15", 1931, 1" tear F.C., coloring inside, interior pages browning, corner wear at bottom spine, overall VG60.00-80.00



50. Mickey Mouse paint book — #1150, 8x11", 1946, Near Mint, a beauty50.00



51. "Mickey Mouse in Pigmy Land" — #711, 7x9 1/2", 1936, light cover folds o/w V Fine+, a rare book175.00



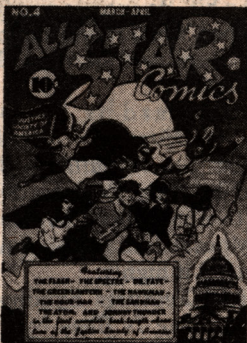
52. Superman coloring book — #1491, 8x12", 1940, colored throughout, CFL, overall G-VG50.00-?



53. Tarzan pop-up — 8x9", 1935, 3 pop-ups all in Excellent condition, you have to see it to believe it, overall F-V Fine125.00-?
54. Adventure #115, has a small 1 1/2x1/2" silver off F.C. at right due to F.C. being miscut o/w VF-NM80.00-100.00
55. All American Comics #32, partially erased grease pen "P" on F.C., pages browning slightly o/w V Fine+100.00-125.00



56. All Flash #6, arrival date on F.C., slight browning, overall F-V Fine90.00-125.00



57. All-Star #4, book was VF+ but sustained water damage, so overall VG+200.00-300.00
58. Authentic Police Cases #28, tough to find, square binding issue, stain on F.C. & stamped arrival date o/w VF+ /NM30.00-40.00
59. Boy Commandos #5 NM-Mint110.00



60. Captain Marvel Adventures #2, light spine wear, overall V Fine400.00-600.00
61. Dick Tracy #9, Dell, NM another very nice & desirable item60.00-80.00
62. Donald Duck F.C. 199, "Sheriff of Bullet Valley", name pencilled on cover, overall VG90.00-140.00



63. Donald Duck 1944 Christmas Giveaway, 16 pages KK Pubs, VF175.00-225.00



64. Green Lantern #3, 1942, piece off bottom right corner of F.C., light browning, top staple rusty, overall VG+200.00-300.00



65. Little Lulu #1, Dell, 1948, NM-Mint, beautiful book250.00-?
66. Mickey Mouse magazine V.4 #7, 1939 F-VF40.00-60.00



67. Our Gang #5, light spine wear, overall VF+ -NM120.00-150.00
68. "Reddy Made Magic" Reddy Kilowatt Giveaway, 1958 edition, Nr Mint30.00-50.00
69. Roy Rogers comics #15 NM-Mint30.00-40.00
70. "Rudolph — The Red Nosed Reindeer", 1939, Wards Giveaway, Fine+25.00-35.00
71. School-Day Romance's #1, LB Cole cover, light browning, overall F-VF20.00-30.00



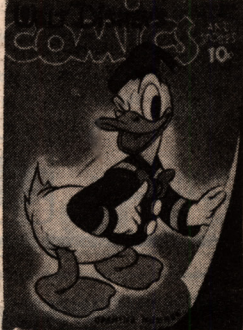
72. Sensation Comics #50, light browning on edges o/w NM60.00-90.00



73. Slave Girl Princess — spine wear & light browning, overall F+90.00-150.00
74. Strange Worlds 2 & 4, 2 G-G+, 4 VG70.00-90.00



75. Tarzan #6 NM-Mint75.00-?



76. Walt Disney's Comics & Stories #1, Oct. 1941, has small 1/4x1/2" POC at top spine visible in photo. 1/4" tear at bottom spine o/w VF1400.00-2000.00
77. Weird Tales of the Future #3, 1 piece tape at top spine cover wear, browning, overall VG60.00-90.00

78. World's Finest #32, erased writing on F.C., rough spot at top spine, overall VG30.00-60.00
79. Avengers #14 NM18.00-22.00
80. Conan #4 NM+28.00-35.00
81. Conan #5, 1 small chip off at bottom spine o/w NM20.00-30.00
82. Daredevil #158 Mint35.00-50.00
83. Daredevil #168 Mint15.00-20.00
84. DC Presents #26 Mint12.00-15.00
85. Green Lantern #76 F-VF35.00-50.00
86. Green Lantern #141-143 Mint15.00-25.00
87. New Teen Titans #1 Mint20.00-30.00
88. Peter Parker #27 & 28 Mint15.00-25.00



89. Show Case #10, very minor wear, small flake off at bottom spine o/w VF+ /NM120.00-150.00
90. Silver Surfer #3 F-VF15.00-20.00
91. X-Men #51 NM+10.00-15.00
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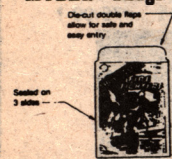
I specialize in Conan original art and have a large selection available. I have original art from the Conan Comic, King Conan Comic, Savage Sword of Conan, Conan newspaper Sunday and daily strips. I also have art by other artists. The artwork of Conan contains sorcery, monsters, battles and Good Girl art making it one of the best drawn comics on the market today. The Conan movie has received praise and will increase the interest in Conan original art.

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E&P reports on comics

By William Ingram

Editor & Publisher is the 100-year-old weekly journal of newspapering. Each issue may have as little as 40 pages or as many as 88 pages, but usually runs 52 pages.

April 7, 1984

• Milton Caniff is the subject of a 2 1/2-page article, with two photographs and three samples from his strips. Caniff was born in 1907 in Hillsboro, Ohio, and graduated with a major in fine arts at Ohio State University (Columbus). He created *Dickie Dare* in 1932.

He created *Terry and the Pirates* in 1934 but left the strip in 1946 in an argument over not owning any rights to his creation. George Wunder continued the strip for nearly three decades.

Also in 1946, and with the collaboration of other cartoonists, Caniff started the National Cartoonists Society (NCS).

Beginning in 1947, *Steve Canyon* started off with nearly 130 newspapers contracted for the strip *sight unseen*. There was a *Steve Canyon* TV show in 1959-60, and 56 companies licensed spin-off merchandise such as T-shirts, dolls, toys, etc. But TV has hurt all continuity strips, because the viewers can get an entire story in one hour that would take 13 weeks to run in the newspapers.

Steve Canyon now appears in about 450 papers. Caniff is assisted by Shel Dorf (lettering) and Richard Rockwell (art), but the 77-year-old cartoonist has no plans to retire.

• *The Best of Beetle Bailey* by Mort Walker has been published. Strips have been selected from the 33 years since the strip began, in 1950. Beetle started as a college student, but when he joined the Army, the strip became a hit. Its success was further helped when it was banned by the *Stars and Stripes* G.I. newspaper.

The forward is by Dik Browne, the *Hagar the Horrible* cartoonist. *Beetle Bailey* is distributed by King Features Syndicate to about 1660 papers. I recently purchased the book and recommend it highly.

• United Features Syndicate promotes *Rose Is Rose* by Pat Brady in a full-page advertisement. The strip began April 16 in about 100 newspapers. Curiously, the name of the cartoonist is nowhere in the ad.

April 14, 1984

• Richard S. Newcombe, vice president and general manager

of the Los Angeles Times Syndicate, writes a letter to the editor. He comments on the great age of many of the comic strips. Are they classic and timeless, or are editors just reluctant to change strips? He suggests that perhaps these strips are outdated, which may be why comics readership among young people has fallen off.

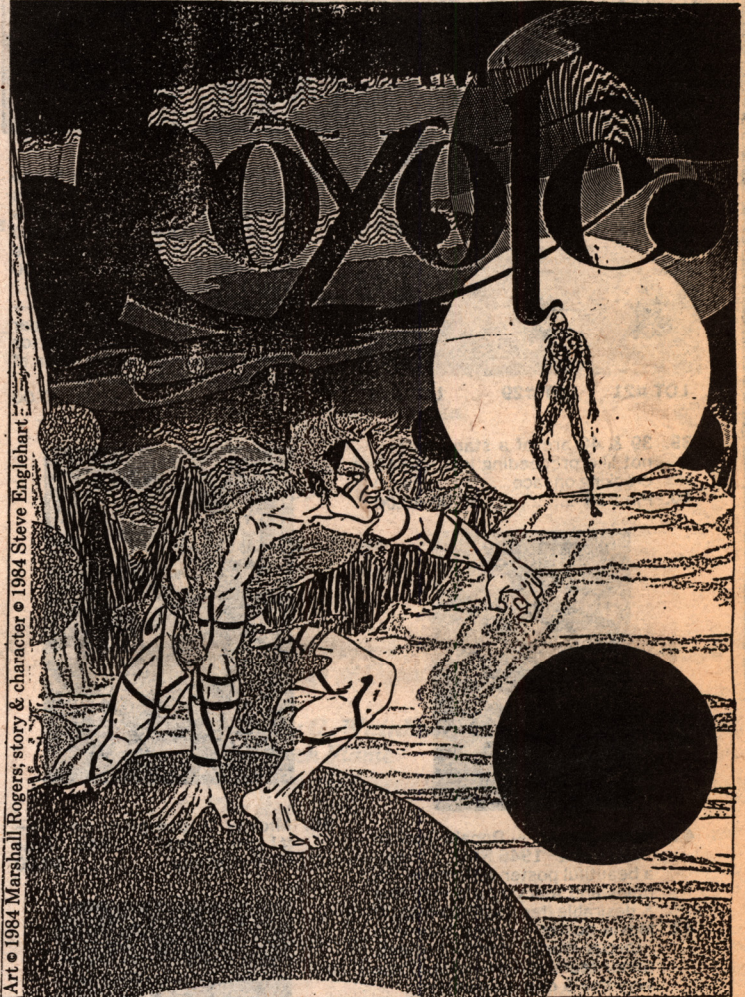
News America Syndicate runs a one-column advertisement on page 21, followed by the rest of the message in another column on page 23. NAS used to be the Field Newspaper Syndicate, which was recently sold to Rupert Murdoch. Murdoch promises that the new logo is the only evidence of change we will see. Meanwhile, back on page 9, complaints are voiced that Murdoch downgrades every newspaper he buys into imitations of his gossip weekly *The Star*, a "trashy supermarket magazine."

• Here's one that belongs on TV's *That's Incredible* or *Ripley's Believe It Or Not*. After

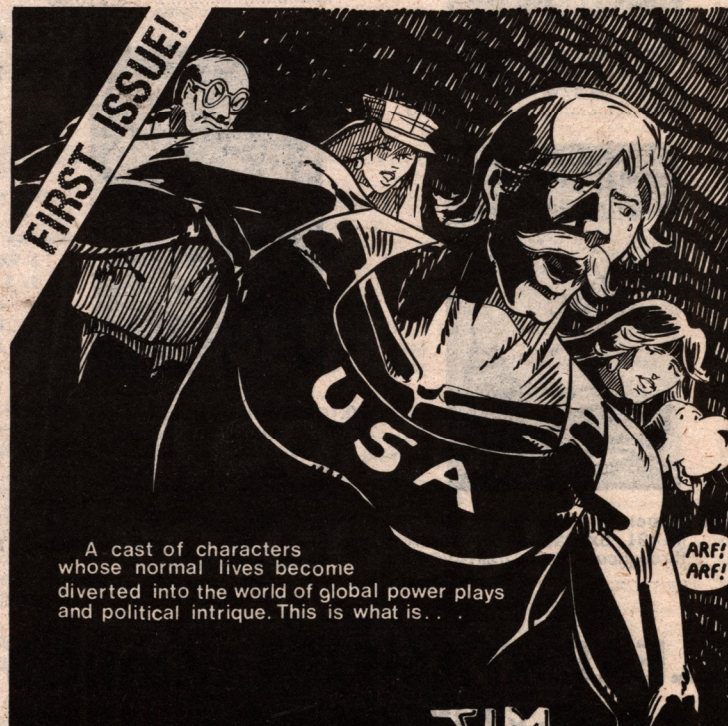
Nicole Hollander and Field Newspaper Syndicate parted company, she doubled the number of newspapers that carry her strip. Field picked up her *Sylvia* strip in 1981, but could only get a dozen papers to run it. In early 1983, Hollander asked to be released from the contract. She then began to self-syndicate *Sylvia* and in a little over a year doubled her client list to 25 newspapers.

Sylvia is a 55-year-old feminist, and the middle-aged irreverent woman is admittedly hard to sell. Hollander says her main audience is women, who comprise a huge portion of the newspaper comic strip readers. But most of the syndicate sales teams and most of the editors are men.

Any cartoonist who can sell to more newspaper than a syndicate deserves to be studied, and closely. *Sylvia* strips have been collected into eight books. If you can't find them at a newsstand, (E&P, Page 40)



Eclipse will re-publish, in color, the original "Coyote" stories from *Eclipse Magazine* as a graphic novel by Steve Englehart and Marshall Rogers, *I Am Coyote*. This cover is painted and does not reproduce fully in black and white. The book, originally announced for publication last year, is now scheduled to be published in November. The *Coyote* series moved from *Eclipse* to *Epic*, where it soon is to end.



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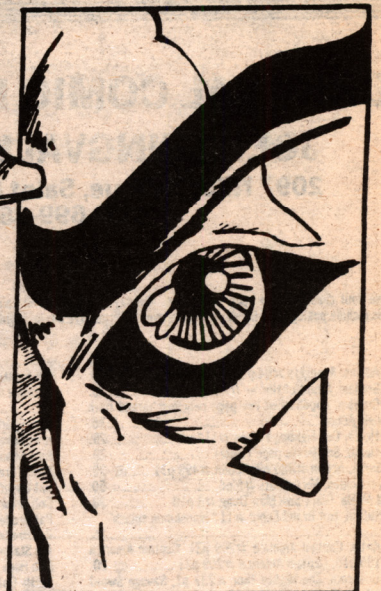
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Neal Adams, Avengers #94 p3	\$60.	Bill Sienkiewicz, Fantastic Four #223 p26	25.
Billy Graham, Haunt of Horror #2 p14	35.	Carmine Infantino, Star Wars #33 p3, Nova #17 p6	20.
Billy Graham, unpublished two-page pencilled spread from Jungle Action	30.	Jack Sparling, Our Fighting Forces #122 p2	10.
Russ Heath, Our Fighting Forces #114 p4	25.	Kurt Schaffenberger, Jimmy Olsen #173 p13	15.
Russ Heath, Sea Devils page (single)	20.	Kurt Schaffenberger, Shazam #16 p11	25.
Curt Swan, Action #480 p2, Action #499 p11	20.	Bruno Premuri, Unexpected #107 p1	10.
Michael Golden, Micronauts #5 p6	50.	Pat Boyette, Chilling Adv. in Sorcery #11 p2	15.
Alfred Alcala, Giant Size Man-Thing #3 p10	30.	Bob Brown, Unexpected #105 p7	10.
Tom Sutton, Not Brand Echh! #11 "Ivanhoe splash"	35.	Pat Broderick, Master of Kung Fu #70 p21 (stunner)	30.
Jack Kirby, Captain America #209 p31, Captain America #199 p10, Captain America #209 p31	20.	Pat Broderick, Detective #7 p7 (Black Lightning)	15.
John Buscema, The Mighty Thor #237 p1, Savage Sword #12 p8, Savage Sword #15 p7, Savage Sword #12 p15, Conan #63 p2, Ms. Marvel #3 p6, Ms. Marvel #3 p4	20.	Joe Staton, Green Lantern #129 p12	15.
Rudy Nebres/John Buscema, Rampaging Hulk #1 p1 .35.	35.	Don Heck, Champions #5 p3, Champions #5 p16	10.
Sal Buscema, Marvel Team-Up #84 p1, Marvel Team-Up #52 p6	25.	Keith Pollard, British Superheroes #6 cover (Silver Surfer)	20.
Sal Buscema, Incredible Hulk Annual #4 p19, Incredible Hulk Annual #8 p43	10.	Vince Colletta, Falling in Love #110 p3	10.
Herb Trimpe, Shogun Warriors #17 p1	25.	Don Perlin, Captain America #242 p23	15.
Al Milgrim, Deadly Hands of Kung Fu #4 p7, Master of Kung Fu #23 p17, Firestorm #3 p8	15.	Sam Glanzman, Our Army At War #222 p1, Our Army At War #223 p3 (both USS Stevens)	15.
Mike Sekowsky, Adventure #409 p25, House of Mystery #198 p32, Ironjaw #1 p5, Adventure #409 p3	10.	Mike Zeck, Master of Kung Fu #64 p15 (early work)	15.
John Byrne, Iron Fist #11 p26	25.	George Perez, Inhumans #2 p26, Fantastic Four #184 p23, Inhumans #3 p30, Fantastic Four #177 p7	20.
John Byrne, Marvel Team-Up #68 p10	35.	Jack Abel, G.I. Combat #131 p5	10.
Dick Ayers, Sgt. Fury and his Howling Commandos #120 p30	15.	George Tuska, Iron Man #92 p6	20.
Dick Ayers, Captain Savage #11 cover	10.	Gene Colan, Tomb of Dracula #39 p3, Dr. Strange #11 p6	20.
Nick Cardy, Aquaman #38 p26, Brave and the Bold #91 p20, Teen Titans #29 p6	10.	Paul Kirchner, Haunt of Horror #5 p38	20.
Jim Aparo, Phantom Stranger #15 p11	20.	Frank Thorne, Our Fighting Forces #116 p10	15.
Ken Landgraf/Sam DeLaRosa, excellent "Starlighters" page	20.	Rich Buckler, Giant Sized Superstars (FF) #1 p21	20.
Kerry Gammill, Powerman #61 p20	25.	Jim Starlin, Savage Tales (Conan) #5 p11	35.
Mike Grel, DC Superstars (Green Arrow) #17 p7	20.	Jim Starlin/John Romita, Super-Villain Team-Up #6 cover	40.
Don Newton, World's Finest #263 p2	30.	Frank Robbins, Captain America #186 p14, Morbius/Fear #25 p10	15.
Ernie Chan, Plastic Man #15 cover	30.	Tony DeZuniga, House of Mystery #193 p2	20.
Ross Andru, Flash #189 p18, Flash #189 p17, Flash #177 p10	10.	Val Meyers, Supernatural Thrillers #9 p23	20.
Ross Andru, Giant-Size Spider-Man #4 p31	20.	hr Novick, Batman #250 p15	10.
Jim Craig, Master of Kung Fu #62 p16	20.	Dan Spiegel, Gold Key Mystery Digest #13 p38	15.
Dick Dillin, Justice League #180 p11, Justice League #180 p17, Justice League #133 p17, Justice League #180 p16, Justice League #179 p15	10.	Will Meugnot, Marvel Chills #3 p10, Marvel Chills #3 p11	10.
		Gal Kane/Rudy Nebres, John Carter Annual page (nice)	20.
		Dave Cockrum, Rawhide Kid cover #151	25.
		James McQuade, Misty p54	30.
		Marshall Rogers/Mike Nasser, World's Finest #259 p2	30.
		Joe Orlando, Superfriends #1 page	10.

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(when ordering strips, please list alternates)

E&P

(From Page 38)

write to the Quality Paperback Book Club, Middletown, Pa. 17057-0100. Tell 'em *CBG* sent you.

The article includes a photograph of the cartoonist and three examples of her strip.

• **United Media Enterprises** introduced its "electronic syndicate" at the Videotex '84 show in Chicago April 16. Some of the features will draw inspiration from UME newspaper comic strips. This will include interactive electronic greeting cards featuring characters from *Peanuts*, *Garfield* and others, which videotex users can send to each other via "electronic mail."

Which are the favorite of the 17 comics appearing in the *Kansas City Star*? *Beetle Bailey* won the most votes in the comic poll, followed closely by *Dennis the Menace*. Who would win your town?

April 21, 1984

• *E&P* reports that Paul Conrad of the *Los Angeles Times* has won the 1984 Pulitzer Prize for editorial cartooning. A photo of Conrad and one of his cartoons accompanies the article. This is the 68th year of the Pulitzer Prizes, and each category carries a \$1000 award, except the public service category, which is a gold medal. Conrad's paper won in that category.

• *E&P* uses a full-page house ad to emphasize the ampersand (&) in their name. "Plain or fancy... an ampersand is part of *Editor & Publisher's* name and trademark. We are pleased to be quoted and referred to as an authoritative source for facts about newspapers. But, when you remember us, please remember our ampersand. It is part of our logo."

• **Newspaper Features Council** is the new name of the former Newspaper Comics Council since it began accepting text feature columnists for membership. NFC president-chairman is Joseph F. D'Angelo, who is also president of King Features Syndicate.

• *The Muppets, Moving Right Along!* is the title of Guy and Brad Gilchrist's first anthology of their comic strip based on Jim Henson's characters. The book, published by Fireside Books, contains about 250 daily strips. Also look for the *Muppet Pop-Up Book* from Random House.

• *Peanuts* by Charles Schulz won a *Lake County* (Ohio) *News-Herald* comics readers' poll, with *Hi & Lois*, *Beetle Bailey*, *B.C.*, and *Hagar the Horrible* close on his heels.

Brenda Starr by Linda Sutter and Ramona Fradon was dropped because of its low rating in the poll, but was quickly reinstated when the strip's fans protested. *Brenda Starr* has a small but intense readership similar to the women who watch soap operas on TV.

• *Elwood*, created by Ben Templeton and Tom Forman, will soon be an animated Saturday morning TV show. Templeton and Forman are the same team that created *Motley's Crew*.

Elwood is the 15-year-old leader of a garage band who fantasizes about rock-n-roll stardom. Hanna-Barbera is developing the property for TV.

• Helen Foster, the widow of the late Hal Foster, died in March at 89. She was the model for Aleta in his *Prince Valiant* comic strip.

John Cullen Murphy continues the Sunday-only comic strip.

• This would be a good time to tie up a loose end.

E&P reported in the March 3, 1984, issue that the *Daily News* of Los Angeles had just started a tabloid section which included daily comic strips in full color.

For your sample, send \$1.50 to *The Daily News*, Circulation: Thomas G. Osborn, 14539 Sylvan St. Van Nuys, Calif. 91411. If you normally use a post office box, remember to include your street address, as they may want to send your sample issue by UPS.

Be sure to specify one of the daily issues as their Sunday paper, oddly enough, has no comics at all.

The 20 full-color daily comic strips are: *Dick Tracy*, *Fenton*, *Garfield*, *Judge Parker*, *Goosemyer*, *Shoe*, *Fred Basset*, *Family Circus*, *Drabbly*, *Hazel*, *Trudy*, *Willy 'n' Ethel*, *Marmaduke*, *Clout Street*, *Spider-Man*, *Frank & Ernest*, *Steve Roper*, *Motley's Crew*, *Kudzu*, and *Marvin*.

The Van Nuys *Daily News* makes some of the best use of color I've seen in daily comic strips. Send \$1.50 for your sample issue and tell 'em *CBG* sent you.

April 18, 1984

• This is a special 132-page issue announcing the American Newspaper Publishers Association convention. More than 2500 newspaper executives met in Montreal, Quebec, Canada, from April 30 to May 2.

• In a full-page advertisement, the *Los Angeles Times* says their editorial cartoonist, Paul Conrad, is "So often credited with ruining the breakfasts of —

or making the day for — our readers." Conrad has been awarded three Pulitzer Prizes for his sarcastic-artistic statements.

• Carl Loos of *The Times Reporter* in New Philadelphia, Ohio, endorses the McCain 660 Newspaper Stuffer in a full-page, full-color advertisement. This is the type of machine used to stuff newspapers with inserts like the Marvel 20-page comic books.

• Syndicates swarm in when the Australian publisher Rupert Murdoch buys a newspaper (he owns five in America now, three of which have a Sunday edition, with a total circulation of more than 2 million) because he is known to significantly increase the number of comics and columns in the newspapers that he buys. Murdoch also recently purchased the Field Newspaper Syndicate and changed the name to News America Syndicate.

• Arnold Roth has been given this year's Reuben Award as "Cartoonist of the Year." Cartoons by the 55-year-old Roth have appeared in *TV Guide*, *Playboy* and *The New Yorker*. Between 1959 and 1961 he did the Sunday strip *Poor Arnold's Almanac*.

Mike Peters of the *Dayton Daily News* won an NCS award for his editorial cartoons for the second year in a row. Brant Parker won the humor strip award for *The Wizard of Id*, also for the second year in a row. This was his fourth win. Bill Gallo won his sixth award for sports cartoons in the *New York Daily News*.

Leonard Starr of *Annie* won the story strip award, and suggested a posthumous award for *Annie* creator Harold Gray.

Bob Thaves of *Frank & Ernest* won for cartoon panels. His creation is laid out like a strip but usually consists of only one panel rather than multiple panels. Roland Michaud and Howard Beckerman won the award for their advertising art and animated cartoon commercials, while Hy Eisman won for the *Little Lulu* comic books, and Sergio Aragones won for his *Mad* magazine gags.

And although he did not win any prizes, Jim Davis was feted at a special party marking the publication of 10 million copies of his *Garfield* books.

• The *Miami* (Florida) *Herald* on April 16 introduced its redesigned comics page with larger strips — bucking the national toward comic strips you have to read with a magnifying glass.

The paper also brought back *Arnold*, Kevin McCormick's humor strip about a very strange high school student. The 16-month-old strip is now in about 60 newspapers.

• Universal Press Syndicate advertises its *Geech* strip, now in more than 100 newspapers. They say that "the humor is small-town expression, but its universal in its application." Nice play on words.

• If you seriously want to draw comic strips or work for a newspaper in any capacity, you need *Editor & Publisher*. If it is not available on a local newsstand, send \$1.25 for a sample copy to their Circulation Department, 575 Lexington Ave., New York, N.Y. (the city so nice they named it twice, according to David Letterman) 10022.

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An advertisement in a recent issue of *Variety* heralds the coming of a "projected series of 26 animated half-hours for first-run syndication" of *Alpha Flight*, described as "one of North America's top comic books." Raymond International and Marvel Productions Ltd. will produce the series.

—Greg W. Myers

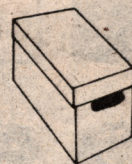
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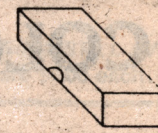
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The computerized collector

By Mike Benton

"I started collecting comics about three years ago, and for two years I kept track of my collection by hand with index cards and checklists," says Jim Cudahy, an engineer from Knoxville, Tenn.

"Then, one day at work, I started talking to a friend of mine, Mark Cantrell, who is a computer programmer. We decided that it would be easy to write a program for comics collectors to help them keep up with their collections and to track their investments."

Jim and Mark developed a comic-book-inventory computer program and then started a company called Compu-Comics to market it to collectors. Their program allows collectors who have either an Apple or IBM home computer to manage their comic collection.

The inventory program records each comic in your collection by name, issue number, condition, and value. In addition, you can also enter such information as original cover price of the comic, how much you paid for the book, how many copies of the book you own, and comments about each issue (such as who the artist is, the publisher, and so on).

After you've entered the information for each comic in your collection, you have a total inventory and complete record of all your comics.

"I use the program to generate wantlists, pricelists, indexes, and to track my investments," says Jim. "One main use of the program is to keep an up-to-date inventory of all my comics for insurance purposes. Every six months, I'll run off a copy of my collection inventory and send it to my insurance agent. I was surprised to find out that most collectors do not insure their comics. I think the reason they don't is that it's a lot of work to update and list your collection by hand. The computer takes all the work out of it."

Besides using the computer program to keep a current inventory and worth of his collection, Jim also finds it helpful

in keeping up with which artists have done what books, and so forth.

"The program has a search routine which is very helpful. For instance, if I want to find out how many comics I have with artwork by Frank Miller, I just type in the word 'Miller' in the appropriate entry field, and the computer will give me a list of all the comics that have Frank Miller art. I can also be very specific, and ask the computer to tell me how much the comics with Miller artwork have increased in value. Then I can ask it for the percent of price increase, and compare it to other comics issues to see if my money is being well spent."

Collectors will appreciate the comic-book-inventory program. You can list your entire collection and have it sorted alphabetically by comic-book title. Then you can print another listing of your entire collection sorted by artist. You'd know immediately which books in your collection have artwork by Neal Adams or Carl Barks. Then you can tell the computer to print out your collection by issue date, so you can have a listing of your comics from the oldest to the newest. You can even print a listing of your collection by value so that you can have a list of all your books from the most expensive to the cheapest.

Collectors will love the programs, but it may be the investors who spend the most time playing with it. They may discover that such a program is essential for making the right buy or sale.

"I'm primarily an investor," says Jim. "I do read some for pleasure and also just to keep up with the market. I got into collecting, however, mostly out of curiosity. I started buying #1 issues off the newsstands, and then I discovered a local dealer who sold back issues. I bought my first Price Guide and started looking at the numbers and prices of comics and rate of price increases. Being an engineer, I started to analyze some of the price returns, the compounded

appreciation rate per year, and so on. I was astounded at the money, at least on paper, that could be made from comics."

The computer program allows Jim to track his profits and see which comics he should be buying and which ones should be sold.

"I watch the percent increase per year of each comic very carefully, and my program makes it very easy to see which books are moving up in value and which ones aren't. For example, take *Micronauts* #1. My program has calculated the compound appreciation and price increases for it for the last three years. You can tell that the book hasn't really increased all that much, and then you know that maybe it's time to sell it and buy a comic that will increase in value faster."

A computer program can also tell you which comic may be a good buy and which one probably won't make you any money. "Take *X-Men* #94, for example. It Guides at \$70 or so but, according to my calculations, there's an effective increase in value of only 5% per year now. That's too conservative a profit in a field like comics collecting where most of the top books will get you a 100 to 200% return. A good program will help you track the percentage increase in value for a book instead of just its total price."

Jim's approach to investing is to buy heavily of new issues that he thinks will make it big. He rarely speculates in back issues. "I speculate at the low end of the scale. For instance, I bought about 50 issues of the *Spider-Man* with the first Hobgoblin appearance. I just try to catch the ones with potential and that I can still buy in advance for less than the retail cover price."

Jim has only been into collecting for three years, but he sees computers as being a big help in giving the beginner an edge in the investment field. "I've used my program to determine what the top 10 comics are, based upon investment indicators. Many of the ones that I picked up on have now increased at about 150% per year in value."

"What I don't know yet, having only done this for three years, is that on paper it looks fantastic, but what the realities are in the marketplace — how much profit will I really make after I sell them."

Jim also uses the program to track his collection's worth from year to year. "When a new *Guide* comes out, I'll print out my entire collection inventory with their old prices, and then have the computer total the prices for me. Next I'll go through and change the values in my collection inventory to match the new *Guide* prices. After that, I have the computer update and print out a new list with the total values. Then, bang, right off the bat I can see how much my collection has increased in worth over the last six months."

What does the future hold for Jim and other computerized comics collectors? "Well, right now, we're working with Jon Warren to computerize most of what he does for the *Comic Book Price Guide Update*. It would be nice if the entire *Price Guide* could be made available on computer as well."

As for the future, I'm hoping to develop a computer program which will actually allow me to predict what a brand-new comic is going to be worth in two, three, or five years. I might be able to predict, within a statistical range of 25%, what a comic may be worth down the road.

(COMPUTER, Page 43)



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'Will Eisner's Quarterly' #3 sells out

"Several distributors significantly increased their orders for *Will Eisner's Quarterly* #3 from #2 and #1 and that, combined with sharply increased subscriptions and foreign orders, has resulted in our complete press run being exhausted," said Kitchen Sink publisher Denis Kitchen.

"We normally have long-term retail and back issue sales from

Flashback: 15 years ago

Results of the 1968 Alley Awards Poll, announced in the fall of 1969

Best Adventure Newspaper Strip — **Prince Valiant**

Best Human Interest Newspaper strip — **Mary Perkins, On Stage**

Best Humor Strip — **Peanuts**

Best Humor Panel — **Dennis the Menace**

Best Miscellaneous Newspaper Strip — **Feiffer**

Hall of Fame Award — **Peanuts** by Charles M. Schulz

Best Limited-production Fanzine — **Concussion**

Best Unlimited-production Fanzine — **Graphic Story Magazine**

Best Fan Artist — **John Fantucchio**

Best Fan Writer — **Larry Herndon**

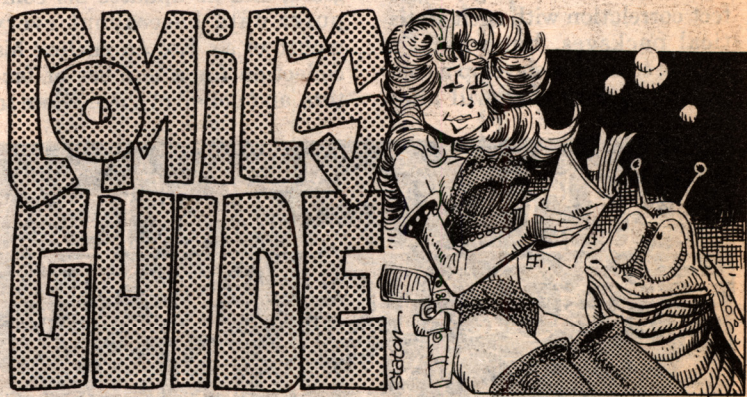
Best Fan Project — **The Alley Awards**

The 1968 Alley Awards were produced, compiled, and the results announced by Mark Hanerfeld. This *Flashback* has been presented by — **Greg W. Myers**

house ads which we fulfill with overruns. We are now in the position of having no leftovers at all. If any distributors have extra copies which they cannot sell, they should contact us. We may wish to buy these back or credit

their account," he said.

Kitchen said he hoped distributors and dealers would keep *WEQ's* sales growth in mind when they order the upgraded squareback *Quarterly* #4, due to ship in November.



By Kim Metzger

The seventh book in the "Tandra" series, *Javilus*, has just been published. In many ways, it's a book very different from the rest of the series. For one thing, in the hopes of reaching a broader audience, the blue language and nudity (so prevalent in the earlier chapters it was taken for granted) is gone, with little noticeable effect on the story.

For another, this is much more of a transitional part of the story than the earlier issues were. Where the first six parts of the series could stand by themselves as individual stories, *Javilus* basically sets up the situation for the next issue.

The title character of *Javilus* is a member of a race of foot-high, golden-skinned people. (He's been part of the "Tandra" series since #2, *The Golden Warrior*.) The story involves *Javilus* discovering that Samella, a love he thought dead, may still be alive. He goes to his native land, Kahan, to investigate and discovers a plan to freeze Tandra.

As in all the series, however, storyteller-artist Hanther isn't content to give us just that. Several subplots are opened up in this issue, such as an offer to Galon (the main character in most of the series so far) to be a king; a lost, but sinister message; glimpses of Kilthane, who seems to be shaping up to be the series' main heavy; and the discovery that the world of Tandra may not be a world at all! That's quite a lot for \$2.95.

I've recommended the earlier comics of the "Tandra" series and I recommend this one, though you might wish to look at the earlier issues (or at least the

one prior to this, *The Alpha Men*) before you read it. Your money won't be wasted. You'll find a treat in one of these comics that you won't find in a half-dozen issues of most newsstand comics. The only problem is print run of the "Tandra" series is still somewhat limited, making finding copies a little hard. But try to find them if you can. You'll be very pleased.

New books

The following books may be of interest to readers of *The Comics Buyer's Guide*. Reviews of these volumes will appear in future installments of Book Guide.

The Doonesbury Dossier — The Reagan Years, by G.B. Trudeau. With an Introduction by Gloria Steinem. The fourth oversized anthology collecting 516 daily *Doonesbury* strips and 80 Sundays in full-color. An Owl Book, published by Holt, Rinehart & Winston. September release. \$22.95 hardcover, \$12.95 paper.

Miss Piggy's Treasury of Art Masterpieces. From the Kermi-tage Collection. With an Introduction by Miss Piggy. Edited and written by Henry Beard. A spoof of art museum catalogs. An Owl Book, published by Holt, Rinehart & Winston. September release. \$12.95.

Things I've Had to Learn Over and Over and Over (Plus a Few Minor Discoveries), by Charles M. Schulz. An all-new *Peanuts* book with over 100 pages of new aphorisms. An Owl Book, published by Holt, Rinehart & Winston. September release. \$7.95.

—Greg W. Myers

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- Pre 1965 Marvel group 1-10's VFN or better.
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- DC's (1935 to 1942 Good & better, 1943 to 1948 VG and better, 1949 to 1955 Fine & better, 1956 to 1963 VFN & better)
- Quality Non-Sport & Baseball card sets (EX-MT and better only).

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Just acquired: 2 complete runs of Superman, 1-84 and 1-399. Call or write for details.

Big books are NOT kept at store location.

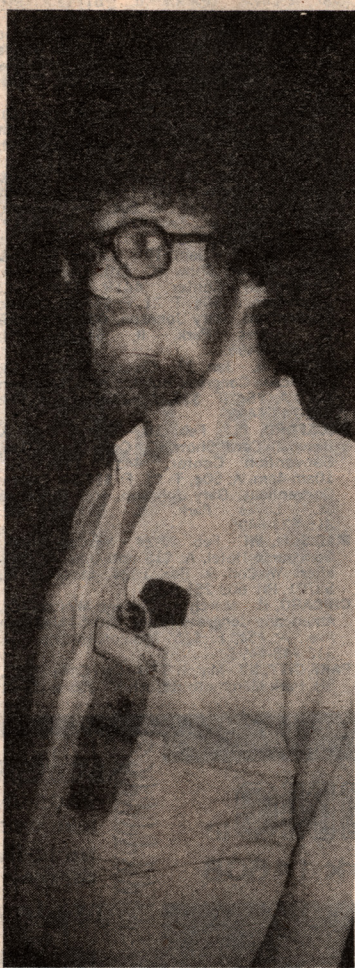
Comic-book people at the World Science Fiction Convention



Mark Evanier
DNAgents, Crossfire



Marv Wolfman
The New Teen Titans



Len Wein
Green Lantern



Ward O. Batty
Trufan Adventures



Ron Harris
Crash Ryan



Richard and Wendy Pini sign autographs at the "End of the Quest" party celebrating the completion of *Elfquest*. The frequent wolf-howls from fans caused Canadian fan John Mansfield to remark to *CBG*'s editors, "Doesn't it make you wish Richard and Wendy had had the elves sit around quietly going 'Ommmm'?"

WORLDCON

The annual World Science Fiction Convention was held Labor Day weekend in Anaheim, Calif., this year. (Next year, it will be held in Australia, returning to the United States in 1985, when it will be held in Atlanta, Ga.)

Among the 8000 or so attendees were the editors of *CBG*, who renewed some old acquaintances, met some new friends, distributed sample copies, and took photographs at every opportunity.

Some of the photographs have already appeared, others are published on this page. Still others, we hope, will be published in the near future.

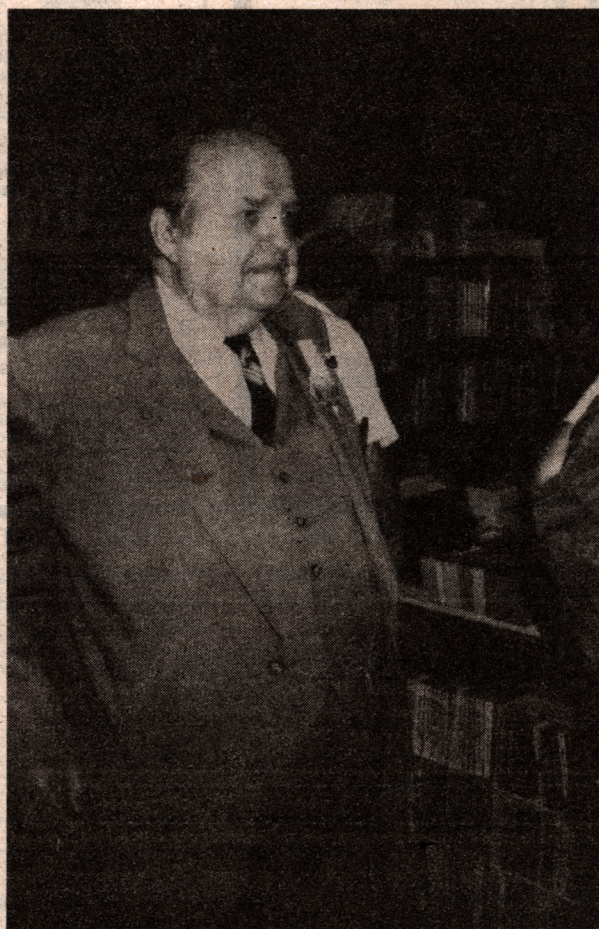
As even a cursory glance will show, many comic-book fans and professionals also were in attendance.



Just to confuse everyone thoroughly, this is a picture of Don Thompson, Don Thompson, and Don Franson. On the left is Colorado SF fan and sometime SF writer Don C. Thompson; in the center is Wisconsin SF fan and sometime SF writer Don A. Thompson (who also co-edits *CBG*); and at right is California SF fan and SF writer Donald Franson.



Julius Schwartz (left) with Wendayne and Forrest J Ackerman.



David Gerrold
The World of Star Trek



EVENTS

(From Page 45)

MOUNTAIN

STATES IN REGION: Ariz., Colo., Idaho, Mont., Nev., N.M., Utah and Wyo.

DENVER, CO - April 26-28 - Alt-Egos (C, Sf, F), Sheraton Denver Tech Center, 4900 Denver Tech Parkway, A: \$20. Alt-Egos, Box 261000, Lakewood, CO 80226.

NEW ENGLAND

STATES IN REGION: Conn., Maine, Mass., N.H., R.I. and Vt.

CONCORD, NH - Nov. 3 - Comic & Baseball Card Show (C, Cd), Community Center, Green St., 9am-3:30pm, A: free, F: \$17. Tom Asch, PH: 603-485-5568.

BOSTON, MA - Nov. 4 - The Sunday Funnies (C, Sf, M), Hotel 57, 200 Stuart St., 10am-5pm, A: \$2. Don Phelps, PO Box 85, Cohasset, MA 02025. PH: 617-747-0665 or 746-7284.

PORTSMOUTH, NH - Nov. 10-11 - New Hampshire Con (C), Howard Johnson's, Traffic Circle Ports., A: \$5. Ralph DiBernardo, 69 Middle Rd., Portsmouth, NH 03801. PH: 603-436-2543.

BOSTON, MA - Nov. 17-18 - Dimension Convention (C), Sheraton, Prudential Ctr., A: \$9 Sat., \$7 Sun. Jon Estren, PO Box 400, Bronx, NY 10471. PH: 212-796-6275.

WEST HAVEN, CT - Nov. 18 - West Haven Baseball Card Show (C, Cd), Knight's of Columbus Hall, 263 Center St., 10am-4pm, A: \$2 donation, under 12 \$1. Harold Finer, 83 April St., West Haven, CT 06516. PH: 203-933-3489.

BOSTON, MA - Dec. 30 - The Sunday Funnies (C, Sf, M), Hotel 57, 200 Stuart St., 10am-5pm, A: \$2. Don Phelps, PO Box 85, Cohasset, MA 02025. PH: 617-747-0665 or 746-7284.

NORTHEAST

STATES IN REGION: N.J., N.Y. and Pa.

ALBANY, NY - Nov. 3-4 - AlbanyCon Comic Book Convention (C), Holiday Inn, Central Ave., A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

HAUPP, NY - Nov. 4 - Comic Book & Baseball Card Show (C, Cd), Ramada Inn, 1515 Vets. Hwy., 10am-4pm, A: 50¢. Dennis, PH: 516-724-7422 (6-7).

BAYSIDE, QUEENS, N.Y. - Nov. 10 - Baseball Card & Comic Book Show (C, Cd), Adria II Conference Center, 221-17 Northern Blvd., 10am-5pm, A: free. Steve Sabow, 217-15 47 Road, Bayside, NY 11361. PH: 212-631-2025 or Mitch Nat, 200-34 45 Drive, Bayside, NY 11361. PH: 212-224-9699.

ATLANTIC CITY, NJ - Nov. 10-11 - Comic Book & Baseball Card Show (C, Cd), Lafayette Hotel, A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

ROCKVILLE CENTRE, NY - Nov. 11 - Long Island Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

SYRACUSE, NY - Nov. 11 - Autumn of 1984 ComicsCon (C), Landmark Theatre, 362 S. Clinton St., A: n/a. Michael Sagert, 316 S. Clinton St., Syracuse, NY 13202. PH: 315-475-3995.

COMMACK, NY - Nov. 18 - Commack Comic & Card Show (C, Cd), Howard Johnson Motor Lodge, Motor Pkwy. & Wicks Rd., 10am-4pm,

A: \$1, F: \$25. Brian Mazo, 22 Dogwood Dr., Smithtown, NY 11787. PH: 516-724-2485.

NEW BRUNSWICK, NJ - Nov. 18 - Comics Convention (C), Rt. 287 & Easton Ave., 10am-4pm, A: \$2. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

PITTSBURGH, PA - Nov. 23 - Antique & Collectible Show (C, Cd), Castle Shannon Memorial Fire Hall, Rt. 88, 8am-3pm, A: free. Collectors Cabinet, 701 Washington Rd., Pittsburgh, PA 15228. PH: 412-561-1885.

ALBANY, NY - Nov. 24 - Collectors Expo (C), Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

ROCHESTER, NY - Nov. 25 - Collectibles Spectacular (C), Marriott Inn, Exit 46, A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

MONROEVILLE, PA - Dec. 1 - Jubilee Comic Book & Science Fiction Convention (C, Sf), Holiday Inn, Rte. 48 & 22, A: \$3.50, F: \$35. Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

LANCASTER, PA - Dec. 1 - Serendipity (C), Treadway Resort Inn, Rt. 30, A: \$1. Bob Horn, 4 Oak Rd., Elkhart, MD 21921. PH: 301-398-6685.

TREVOSE, PA - Dec. 2 - Philadelphia Paper & Advertising Fair (C, Cd), Hilton Inn, US 1, 10:30am-4:30pm, A: n/a. Gallery Prod., PO Box 329, Coopersburg, PA 18036. PH: 215-282-4269.

KEYPORT, NJ - Dec. 2 - Jersey Shore Comic Convention (C), Knights of Columbus, Route 35 N., Garden State Pkwy. Exit 117, 9:30am-4pm, A: \$1, F: \$25. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.

VALLEY Forge, PA - Dec. 2 - Serendipity (C), Holiday Inn, King of Prussia Mall, A: \$1. Bob Horn, 4 Oak Rd., Elkhart, MD 21921. PH: 301-398-6685.

SYRACUSE, NY - Dec. 2 - Comic & Science Fiction Convention (C, Sf, ST, DW), Holiday Inn, Farrell Rd., Exit 39, A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

BAYSIDE, QUEENS, N.Y. - Dec. 8 - Baseball Card & Comic Book Show (C, Cd), Adria II Conference Center, 221-17 Northern Blvd., 10am-5pm, A: free. Steve Sabow, 217-15 47 Road, Bayside, NY 11361. PH: 212-631-2025 or Mitch Nat, 200-34 45 Drive, Bayside, NY 11361. PH: 212-224-9699.

PHILADELPHIA, PA - Dec. 8-9 - Dimension Convention (C), Franklin Plaza, 2 Franklin Plaza, A: \$7.50 Sat., \$6 Sun. Jon Estren, PO Box 400, Bronx, NY 10471. PH: 212-796-6275.

ROCKVILLE CENTRE, NY - Dec. 9 - Long Island Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

NEW BRUNSWICK, NJ - Dec. 9 - Comics Convention (C), Rt. 287 & Easton Ave., 10am-4pm, A: \$2. Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH: 201-335-1849.

BUFFALO, NY - Dec. 9 - Comic Book & Baseball Card Show (C, Cd), Airport Holiday Inn, 4600 Genesee St., A: n/a. Magnacon Enterprises, PO Box 248, Central Park Sta., Buffalo, NY 14215. PH: 716-897-0644.

HAUPP, NY - Dec. 16 - Comic Book & Baseball Card Show (C, Cd), Ramada Inn, 1515 Vets. Hwy., 10am-4pm, A: 50¢. Dennis, PH: 516-724-7422 (6-7).

PITTSBURGH, PA - Dec. 16 - Antique & Collectible Show (C, Cd), Castle Shannon

Memorial Fire Hall, Rt. 88, 8am-3pm, A: free. Collectors Cabinet, 701 Washington Rd., Pittsburgh, PA 15228. PH: 412-561-1885.

ROCKVILLE CENTRE, NY - Jan. 13 - Long Island Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

ROCKVILLE CENTRE, NY - Feb. 10 - Long Island Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

ROCKVILLE CENTRE, NY - March 10 - Long Island Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

ROCKVILLE CENTRE, NY - April 14 - Long Island Comic Book & Collector's Market

Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

ROCKVILLE CENTRE, NY - May 5 - Long Island Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

ROCKVILLE CENTRE, NY - June 9 - Long Island Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

ROCKVILLE CENTRE, NY - Sept. 8 - Long Island Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

ROCKVILLE CENTRE, NY - Oct. 13 - Long Island

Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

ROCKVILLE CENTRE, NY - Nov. 10 - Long Island Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

ROCKVILLE CENTRE, NY - Dec. 8 - Long Island Comic Book & Collector's Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy., 10am-5pm, A: free. Cosmic Comics & Books, 139 N. Park Ave., Rockville Centre, NY 11570. PH: 516-763-1133.

(EVENTS, Page 53)

SALE LIST #23

DISCOUNTS			
OVER \$100	10%	OVER \$1000	20%
OVER \$250	15%	OVER \$2500	25%

ALL STAR	76-82	65	FIRST FOLIO (PC)	45
1, 2	84-99	45	FLAMINGO (PC)	60
25-32 Used	115-116	65	FLASH	20
31-33, 35-39	101-114, 117-126, 128,	35	332-339	20
Ann. 2, 3	130-132	35	326-332 Used	10
AMETHYST	133-134, 139-144	30	FAMOUS MONSTERS	10
1-2, 5, 8-9 Used	149-153, 158 Used	10	(mostly mint) 130-136,	60
Ann. 1	157-165	30	143-162, 164-185	60
AMAZING HIGH	Ann. 8	30	137-140	125
ADVENTURE	GS 1-2	30	163 (rare)	60
1	PB (1.75)	35	142 (giant)	200
AMERICAN FLAG	CEREUS	35	FUN COMICS	25
1	25-26, 32-33, 39, 42, 43	125	4	75
2-3	48, 50-53	125	GUARDIAN	15
4-5	34-37	150	1-2	40
6	58-61, 63-65	100	1 Used	15
2-4, 6-11 Used	54-56	35	GROO	100
7-12, 14	CLOAK AND DAGGER	85	1-8	35
ALIEN WORLDS	1-4	20	3, 5-7 Used	35
1-2	2-3 Used	70	GREEN LANTERN	25
1-7 Used	CRYSTAR	15	177-179	10
3-4, 6	1	20	167-171, 173 Used	10
30 #1	2-3, 7-10	15	GREEN LANTERN/GREEN	10
ALIEN LEGION	4-6 Used	20	ARROW	35
1	CAPT PARAGON	50	2, 5, 7	85
2-3	1-2	20	2, 3, 5 Used	35
ALPHA FLIGHT	2 Used	50	GRIMACE	85
2 and 12	COODY STARBUCK	75	1-2	65
3-5, 13 Used	Chaykin art in color	75	GI COMBAT	35
6, 8, 11, 13-17	CROSSFIRE	65	207-271	35
AMERICAN COMICS	1-2	25	GI JOE	10
1-2, 5	CRAZY MAGAZINE	25	1-10 write for prices	3.25
3-4 Used	Used - mint most issues	25	11	3.25
ACTION	DEMON	20	14-16	3.25
536	DOC SAVAGE MAG	45	22-31	60
548-552 Used	1	45	HERCULES	45
545-562	10	25	old 1, 3, 4	20
ANAK	17	4.75	new 1, 2, 4	40
1-19	DAREDEVIL	1.85	HULK COMICS	30
21-22, 24, 26-30, 32-39	170	1.20	220	10
Ann. 1	181	40	287-290, 292, 294 Used	10
ADON	182-184	40	295, 297-299	65
2-7, 9	185-187	30	300	35
7, 9, 11, 13-16 Used	200	30	Ann. 9	35
17, 20-22, 24-25	202, 205-206	30	HULK MAGAZINE	15
ATARI FORCE	199, 201 Used	50	3, 5-10, 16, 19, 21-26	40
1	208	50	11-15, 17-18, 20	80
3 Used	209-211	30	HUMAN FLY	20
3-12	CHRONICLES	40	1	20
A-TEAM	Used	15	HEAVY METAL	1.25
2-3	DOC STRANGE	50	1978 Jan-Jul	6.00
AVENGERS	12-14, 20-22	50	Aug	6.00
158	53	35	Sept	4.00
164-166	65-68	30	Oct-Dec, 1979 Jan-Mar	1.25
180	61, 65 Used	10	May, Jul-Dec	1.25
182-191	CLASSICS	35	1979 APR and Jun	4.00
193, 201, 217	1-3	1.50	1980 Feb-Sep, Nov	1.25
195, 238 Used	Spec. Edit #1	1.50	1980 Jan, Oct, Dec	4.00
237, 239, 242	DAREDEVIL	50	1981 Apr-Jun, Nov	1.25
243	1-2 (X-Men)	30	1981 Jan-Mar, Jul-Oct,	3.50
244-250	3-9, 11, 30-35	25	Dec	3.50
Ann. 12	17	30	1982 most months	1.50
BONNIE-KELLY 1979 Calendar	DOCTOR WHO	70	HOWARD THE DUCK	5.00
(5.95) 12 prints	1-3	70	1	2.25
you can sell easily at	DEFENDERS	10	2	2.25
50 to 1.00 ea. A full	130 Used	25	3	2.25
box of 50 calendars	132-138	25	4	2.25
(600 prints) 40.00	DREADSTAR	2.00	5	2.25
postpaid	1	1.25	6	2.25
BIZZARE ADVENTURES	2	1.25	7	2.25
25, 27, 29-32	3-15	75	8	2.25
BONDER	5-7 Used	25	9	2.25
1-2	Ann. 8	35	10	2.25
1 Used	Used	35	11	2.25
3-4	DIAGNOSTICS	1.00	12	2.25
BLACK DIAMOND	1	50	13	2.25
1, 4	Used	50	14	2.25
BLACKHOOD	2-11, 14	70	15	2.25
1-2	2-5 Used	25	16	2.25
BOLD ADVENTURE	DESTROYER DUCK	1.00	17	2.25
1, 3-4	1	1.00	18	2.25
1 Used	2-7	35	19	2.25
BERNIE WRIGHTSON	100	15	20	2.25
2, 4	150	15	21	2.25
2 Used	180, 182, 184-186, 188-	189	22	2.25
BLUE RIBBON	189	30	23	2.25
1-3, 8 Used	174-177 Used	15	24	2.25
4, 7-9	Ann. 6, 7	50	25	2.25
BATMAN	WOLFGANG JONES	40	26	2.25
300	1-3	25	27	2.25
364-366, 369-370 Used	5-7, 17-21, 23-24	25	28	2.25
368	8-18 Used	10	29	2.25
368 Used	(movie) 1-3	30	30	2.25
369-371, 373-378	IMAGINE	30	31	2.25
SPECIAL	2, 4-6 (5-6 mag size)	30	32	2.25
1	INVADERS	40	33	2.25
1 Used	6-15, 20-21	40	34	2.25
BATMAN VS HULK	JACK OF HEARTS	20	35	2.25
TREASURY	1	65	36	2.25
BATMAN-OUTSIDERS	JOHN LAW	75	37	2.25
7-9 Used	1	2.75	38	2.25
6, 9-16	JOHN SABLE	1.75	39	2.25
Ann. 1	3-5	1.00	40	2.25
BRAVE AND BOLD	6-10	1.00	41	2.25
112, 128	11-18	50	42	2.25
CAMELOT	5-11 Used	15	43	2.25
1	JOURNEY	95	44	2.25
2-3	10, 11	2.75	45	2.25
5-7, 9-11	JUDGE DREDD	2.75	46	2.25
4, 6, 8-10 Used	1	1.50	47	2.25
COTYOTE	3-8 Used	1.50	48	2.25
1, 2, 4-7	2-4	85	49	2.25
3 Used	7-11	40	50	2.25
CAPT VICTORY	JUDGE CHILD	75	51	2.25
4-9, 11-13	1-2	2.00	52	2.25
2-3, 6, 8, 12 Spec. 1 Used	2-3	1.50	53	2.25
10	5	35	54	2.25
COMET	Ann. 1	25	55	2.25
1	Ann. 2	45	56	2.25
79-143	FANTASTIC FOUR	25.00	57	2.25
CAPT AMERICA	48 (un-opened mint)	25.00	58	2.25
195, 201	172, 177	90	59	2.25
247-255	209	75	60	2.25
286, 292 Used	236, 250	75	61	2.25
291-297	258-259 Used	15	62	2.25
Spec. Edit 2	260-262, 265	250	63	2.25
PB (1.75)	263-264 Used	15	64	2.25
COMICS SPECIAL	266-273	70	65	2.25
(PC)	PIGMENTS	35	66	2.25
CONAN	1	25	67	2.25
1	FALCON	15	68	2.25
26.00	1 Used	15	69	2.25
16.00	FLY	20	70	2.25
19	2-3 Used	10	71	2.25
21	FIRESTORM	10	72	2.25
37	18, 20-23, 25-27, 29	25	73	2.25
51-57, 59-60, 100	15, 17-20 Used	10	74	2.25
61-74	Ann. 2	45	75	2.25

GOLDEN AGE

Captain America 31 FN.....	85.00
Captain America 34 VG/FN.....	70.00
Daring Mystery Comics 4 VG.....	150.00
Flash 7 VG.....	100.00
Hault of Fear 14 FN.....	45.00
Marvel Mystery 10 FN.....	70.00
Marvel Mystery 49 FN.....	120.00
Thing 14 VF/NH.....	35.00
Two Fisted Tales 18 VG PBDC.....	60.00
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Young Allies 10 FN.....	70.00
Young Allies 20 VG/FN.....	45.00

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Alpha Flight #1-3 ea. \$1.	Peter Parker #70 M \$3.5	X-Men
Avengers #59 M \$5.	Micronauts #23 M \$3.5 ea.	#13 M \$12.
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#150 M \$2.5	Spiderman #122 NM \$12.	#33 NM \$8.
Cap. Am. #109 M \$5.5	Spiderwoman #35 M \$2.	#36 NM \$8.
#172 M \$4.	Superman #254 M \$4.5	#48 NM \$4.5
Conan #116 M \$1.	Thor #335 PM \$2.	#35 NM \$6.
Dazzler #1-4 ea. \$1.	#180 NM \$4.	#181-186 PM
Daredevil #100 NM \$4.	Superboy #239 M \$2.	#187-188 PM
Fant. #4 #249 PM \$1.5	#250 M \$2.	#160-164
Flash #306 M \$3.	What If #2 M \$3.5	#176-188 PM
G. Lantern #89 M \$15.	Wen. Woman #179 M \$5.	#15 ea.
#144 M \$2.	X-Men/T. Titans special	annual (PM)
Iron Man #86 M \$4.	#1 M \$2.	#4.5 ea. \$3.
Justice Leag. #200 NM \$2.	#255-286 M \$5 ea.	#7 \$2.5
Marvel 2 in 1 #50 M \$3.	#278-279 PM \$2 ea.	
Rem #17, 18 M \$3. ea.	#301-312 PM \$1.5 ea.	
Renin #1 M \$3.	annual #2 PM \$2.	

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CONAN #200	" " #679VF	1.25	" " #83VF 7.00	
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" " #115	" " #336 N	2.00	MICHERL MONSEY #24VF	3.00
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" " #117	DCI		REAR	
" " #118	ACTION #282 VG	2.00	SEVEN SEAS #50VF	3.00
" " #119	ARMY #10VF	2.00		
" " #120	BATMAN #149 VF	2.00	WARLORD #1-94 (SEPT 1)	
" " #121	" " #251VF	2.00	" " #1 SEPT 200E	
" " #122	" " #255 N	2.00	SPECIAL #8 (95% VF)	1.00
" " #123	DETECTIVE #397F	2.50	" " (AT LEAST FN)	
" " #124	FLASH #107VF	2.00	" " #110.00	
" " #125	" " #21 VF	2.00	TALES #7-15, STRANGE	
" " #126	GREEN LANTERN #78F	9.00	WALDRON #79, (VENGERS	
" " #127	" " #79F	9.00	" " #7 (VF) #15.00	
" " #128	" " #80F VF	8.00	THOR #337-342N	8.00
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CBG DEALER DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG! Dealers listed in bold type carry The Comics Buyer's Guide.

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Bosco's Comics
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Alpha-Omega Comic Express
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Fresno, CA 93711
209-226-7866
Dealers only. Current back issue price list \$2.00

Bonanza Books and Comics
3321 McHenry Avenue
Modesto, CA 95350
209-529-0415
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Hayward, CA 94545
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Stores in San Francisco, Berkeley, Palo Alto, Sacramento, Citrus Heights, Fairfield.

Comics Plus
147 Pomona Mall East
Pomona, CA 91766
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213-696-9508
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Palo Alto, CA 94306
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Largo, FL 33541
813-585-0226

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Bradenton, FL 33507
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Atlanta, GA 30329
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Comics For Heroes
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Chicago, IL 60640
312-769-4745
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Dolton Hobby & Collectibles
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Dolton, IL 60419
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GEM Comics
112 N. York Rd.
Elmhurst, IL 60126
312-833-8787
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Larry's Comic Book Store
1217-19 W. Devon Ave.
Chicago, IL 60660
312-274-1832
Comics 1938-83, fanzines: Dr. Who, Japanese animation, SCI-FI.

Lyle's Hobby & Craft Center
38 North Cass Avenue
Westmont, IL 60559
312-852-8085
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Moondog's Comics
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Schaumburg, IL 60194
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Baltimore, MD 21207
301-298-1727

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Silver Springs, MD 20910
301-588-2545

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Baltimore, MD 21207
301-281-1144

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Ocean City, MD 21842
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Reader's Exchange
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EVENTS

(From Page 47)

PACIFIC

STATES IN REGION: Alaska, Calif., Hawaii, Ore. and Wash.

CULVER CITY, CA - Nov. 3 - Paper & Movie Collectibles & Memorabilia Show (C, Cd, M), Veterans Memorial Bldg., 4117 Overland Ave., 10am-5pm, A: \$2.50. Douglas Wright, PO Box 69308, Los Angeles, CA 90069. PH: 213-656-5470.

LOS ANGELES, CA - Nov. 4 - Los Angeles Comic Book & Science Fiction Convention (C, Sf), Ambassador Hotel, 3400 Wilshire Blvd., A: \$1.50. Bruce Schwartz, 921 N. Gardner, Apt. 9, Los Angeles, CA 90046.

SACRAMENTO, CA - Nov. 4 - Sacramento Comic Convention II (C), Sierra Inn, 2600 Auburn Blvd., A: 50¢. Dan Houck, 6637 Chastain, Orangevale, CA 95662. PH: 916-988-3989.

LOS ANGELES, CA - Nov. 9-11 - SPERDVAC Old-Time Radio 10th Anniversary Convention (Radio), Viscount Hotel, 9750 Airport Blvd., A: \$39 until Oct. 9, \$45 at door. Sol Pavlosky, c/o SPERDVAC, PO Box 1587, Hollywood, CA 90078. PH: 213-254-8173.

LOS ANGELES, CA - Dec. 2 - Los Angeles Comic Book & Science Fiction Convention (C, Sf), Ambassador Hotel, 3400 Wilshire Blvd., A: \$1.50. Bruce Schwartz, 921 N. Gardner, Apt. 9, Los Angeles, CA 90046.

CULVER CITY, CA - Dec. 9 - Paper & Movie Collectibles & Memorabilia Show (C, Cd, M), Veterans Memorial Bldg., 4117 Overland Ave., 10am-5pm, A: \$2.50. Douglas Wright, PO Box 69308, Los Angeles, CA 90069. PH: 213-656-5470.

CONCORD, CA - Jan. 6 - Charmworld's Cosmic Hero Con. (C, Cd, M), Concord Inn, 1401 Willow Pass Road, 11am-5pm, A: \$2. Al Charmatz, 3049 Naranja Dr., Walnut Creek, CA 94598. PH: 415-930-0640.

SAN JOSE, CA - Jan. 13 - AmeriCon. LeBaron

Hotel, 1350 N. 1st, A: \$3.50. Dan Vado, PO Box 6993, San Jose, CA 95150. PH: 408-279-8070 or 295-5680.

SAN JOSE, CA - March 31 - AmeriCon. LeBaron Hotel, 1350 N. 1st, A: \$4. Dan Vado, PO Box 6993, San Jose, CA 95150. PH: 408-279-8070 or 295-5680.

SAN JOSE, CA - May 24-27 - Baycon '85 (Sf, F), Red Lion Inn, A: \$15. Baycon '85, PO Box 70393, Sunnyvale, CA 94086.

PLAINS

STATES IN REGION: Iowa, Kan., Minn., Mo., Neb., N.D. and S.D.

LENEX, KS - Nov. 3 - K. C. MiniCon (C), Ryckerts Hall, 13444 Santa Fe, 1pm-5pm, A: free. F: \$10. Joseph Hughes, 4848 Black Swan Dr., Shawnee, KS 66216. PH: 913-631-7788.

SOUTH CENTRAL

STATES IN REGION: Ark., La., Okla. and Tex.
DALLAS, TX - Nov. 23-25 - Dallas Fantasy Festival (C, Sf, M), Holiday Inn Crowne Plaza, LBJ at Midway, A: \$11. F: \$95. Bulldog Prod., PO Box 820488, Dallas, TX 75382. PH: 214-522-6590.

SOUTHEAST

STATES IN REGION: Ala., Fla., Ga., Miss. and Tenn.

MOBILE, AL - Nov. 10 - Mobile Area Comics Society Show (C), Gold Dragon Comics & Games, 2510 Commercial Park Dr., 10:30am, A: n/a. Ron Hayes, 3907 Michael Blvd., #140, Mobile, AL 36609. PH: 205-342-9073.

JACKSONVILLE, FL - Nov. 17 - Florida First Coast Fantasy Fair Assn. (F), Seaturtle Inn, 1 Ocean Blvd., A: \$5. Robert Gavilan, 3142 Beach Blvd., Jacksonville, FL 32207. PH: 904-398-6163.

MOBILE, AL - Dec. 8 - Mobile Area Comics

Society Show (C), Gold Dragon Comics & Games, 2510 Commercial Park Dr., 10:30am, A: n/a. Ron Hayes, 3907 Michael Blvd., #140, Mobile, AL 36609. PH: 205-342-9073.

MIAMI, FL - Feb. 1-3 - Omnicom VI (C, Sf), Biscayne Bay Marriott Hotel & Marina, A: \$26.50 until Nov. 30. Omnicom VI, PO Box 970308, Miami, FL 33197. PH: 305-253-6842.

JACKSON, MS - Feb. 2 - Mississippi Sportcard & Comic Book Show (C, Cd), Holiday Inn Southwest, US 80 at Ellis, 10am-4pm, A: \$1. Henry Blum, PO Box 9310, Columbus, MS 39705. PH: 601-329-4260.

PENSACOLA, FL - Feb. 22-24 - Universe Con (C, Cd, Sf), University Mall, Davis Hwy., A: free. Robert L. Underwood, 4966 Springhill Dr., Pensacola, FL 32503. PH: 904-478-2203.

BILOXI, MS - March 8-10 - CoastCon '85 (Sf), Royal d'Iberville Hotel, A: \$10 until Oct. 31, \$12.50 until Feb. 22, \$15 at door. CoastCon, Box 1423, Biloxi, MS 39533.

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The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG! Dealers listed in bold type carry The Comics Buyer's Guide.

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4347 East Main St.
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Groveport, OH 43125
614-836-2080

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215-775-4938
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Providence, RI 02906
401-861-1177
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Providence, RI 02903
401-331-5637
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Nashville, TN 37203
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Alexandria, VA 22306
703-360-0120

Marie's Books & Things
1701 Princess Anne Street
Fredericksburg, VA 22401
703-373-5196
3 exits off I-95, on main drag across from Hardee's.

Nostalgia Plus
5610 Patterson Ave.
Richmond, VA 23226
804-282-5532
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3. Postage and insurance will be added to invoices.
4. No commission to be charged by seller. The high bid represents the maximum selling price of a lot.
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6. Mail Bid Sales will close 2 weeks from date of publication unless otherwise stated by seller.
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ARTIST FOR HIRE. I will draw anything you want exactly as you order it. \$7 per figure. Add \$5 for color. Samples upon request. Include a SASE. Gary Whitson, R.D. #4, Box 207, Elmer, NJ 08318.

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4005

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COMICS

4111

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WANTED: B&W NEXUS VOL. 1 #1-3. Willing to purchase single issues. Send book number, condition, quantity and price to: Rob Shelsky, 20450 Tracy Ave., Euclid, OH 44123.

4120

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4130

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MINT LEGION: 150 unread copies; 10% below cover price, sold as lot only: 290 (7); 291 (6); 292 (5); 293 (9); 294 (10); 296-301 (10 each); 302 (6); 303 (8); 304-308 (6); 309 (5); Annual #2 (4). **FREE:** Legion 285 and 289. Price: \$97 plus \$6 postage and insurance. R. Alden, 764 Scotland, South Orange, NJ 07079.

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DC COLLECTORS! I have dozens of 60's DC's for sale, mostly Fine or better priced below Guide. I do not have a list of these prepared, so be sure to send me a wantlist with specific wants I listed, plus SASE. All serious inquiries welcome. PH: 304-429-7192. Gary Miller, 410 Camden Road, Huntington, WV 25704.

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4131

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WANTED: ADV. #247 in Good, Fine, V-Fine, and near Mint-Mint condition. Call: 713-772-6132, or send information on condition and price to: **JOHN FAIRLESS**, 8100 Sands Point E2715, Houston, TX 77036.

4140

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4190

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4210

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4211

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4261 WESTERNS WANTED

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Also buying Golden Age, EC's, Silver Age, BLB's and gum cards.

4321 GENERAL COMICS WANTED

AVENGERS TV wanted: All paperbacks, comics, toys, magazines, etc. Also VCR tapes of early episodes. Want to hear from fans! Adam Hauser, 8 Cheryl Rd., Pine Brook, NJ 07058.

4321 GENERAL COMICS WANTED

BUY MORE COMICS with our **BIG & BOLD** Service. **CHECK** the instructions in our Big & Bold ad in the **PAGES OF COMICS EXCHANGE**.

WANTED IN VG+ or better. **FIRST SERIES FOUR COLORS**, The Funnies, Spirit Sections, Avon Romance Comics, Bringing Up Father Items, **FAST ACTION BOOKS**. Send list. David Begin, 138 Lansberry Ct., Los Gatos, CA 95030.

BASEBALL and other sports cards wanted. No collection too large or small. Top prices. Call: 213-219-4008 or write to: Bill, 4824 West 116th Street, Hawthorne, CA 90250.

WANTED READABLE, coverless or good condition and less comics. Will pay 6¢ a piece or \$6.50 per hundred. Send a list of the comics you have to: Dave Skeea, 1625 White Oak Lane, Williamstown, NJ 08094.

GRENDLE #1 COMICO, T.V.'S AGENGERS #1. Any type of giveaway from any publisher. I seek the unique **ORIGINAL ART** and sketches also needed by most artists. **FRITZ, 314 CRICKET WOOD, CANONSBURG, PA 15317**.

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TRADE My Classics, DC 40's-60's misc. comics and stories, etc. for my my needs in the same. Send lists. David Begin, 138 Lansberry Ct., Los Gatos, CA 95030.

MISCELLANEOUS**4400 ORIGINAL ART FOR SALE**

ANIMATED CARTOON cels and drawings from Disney and other studios large selection. We also buy. PH: 213-653-0681. Russ Wolkoff, P.O. Box 481005, Los Angeles, CA 90048.

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MAKE YOUR ad to **SELL ORIGINAL ART** jump out from the others with our **BIG & BOLD** service! **CHECK** the instructions in our Big & Bold ad in the **PAGES OF COMICS EXCHANGE**.

ANIMATED CARTOON cels and drawings from Disney, Hanna-Barbera and all others! Large selection. Send for free list. We also buy. Arnold Kowan, P.O. Box 46102, L.A. CA 90046.

THE RICK LEONARDI PORTFOLIO from Marvel Fanfare #12. Each illustration measures 15" by 22". **THOR, IRON MAN, ANGEL, and SILVER SURFER** are available for \$175 EACH. PH: 518-828-0141. **SAWDUST COMICS**, P.O. Box 1301, Hudson, NY 12534.

WONDERFUL VARIETY of original artwork. Comic pages, Daily and Sunday strips, misc. items. A **SASE** lets you know what is currently available. PH: 617-544-6077. Brian W. Prescott, 385 Walnut Hill, Orange, MA 01364.

RED WOLF #2, twenty pages by **SYD SHORES** \$700; **THUNDER AGENTS** #15, eight page story by **ODGEN WHITNEY** \$170; twenty pages of **LAYOUTS** for **SPIDERMAN** #122 by **GIL KANE** \$650. Send first class stamp for latest list. PH: 617-544-6077. Brian W. Prescott, 385 Walnut Hill, Orange, MA 01364.

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408 Bickmore Dr.
Wallingford, PA 19086

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BETTY BOOP, Superman, Popeye, KoKo, etc. - Max Fleischer cartoon artwork wanted. Will pay absolute highest prices, for movie posters, cels, drawings, model charts, etc. Also want Three Stooges and Our Gang posters. Call: 201-654-6505. Send description and price to: Marc Zydiak, P.O. Box 285, Westfield, NJ 07091.

BERNI WRIGHTSON original art, obscure published work, portfolios. Cash paid, private collector. Tom Dannenberg, PH: 415-531-4986. 1553 East 38th St., Oakland, CA 94602.

BARRY WINDSOR SMITH original art, portfolios, prints, etc. Please send me all lists with your prices. PH: 305-754-9844. Robert Latimer, 53 N.E. 109th St., Miami Shores, FL 33137.

NEAL ADAMS art wanted! Looking for original covers of Justice League of America. Send offers or info to: Gerald Gelillo, 707 Proxmire Circle, Fort Wash., MD 20744.

FANTASTIC FOUR #263 cover art (**JOHN BYRNE**) wanted. Will pay **CASH** (reasonable profit to seller) or trade for art by **BYRNE, STARLIN, MILLER**, others. Please send asking price, wantlists to: D.L. Applegate, 5720 SEARS TOWER, Chicago, IL 60606.

4401 ORIGINAL ART WANTED

DICK TRACY Sundays and Dailies. Thousands to spend for right material. Tracy Comics for sale. PH: 203-376-3691. Write: Stu Bryer, Box 186, Jewett City, CT 06351.

4410 BIG LITTLE BOOKS FOR SALE

BIG LITTLE books bought, sold, and traded. Also available: Complete BLB Guide with over 1,300 entries and 1,400 illustrations only \$12. Bi-monthly BLB newsletter for collectors. Sample issue \$2. Six issues \$7.50. Contact: Larry Lowery, Box 732, Danville, CA 94526.

4411 BIG LITTLE BOOKS WANTED

BIG LITTLE BOOKS wanted. Also **RADIO PREMIUMS**, mystery **PULPS** and **GOLDEN AGE** comics. List titles and issue number. Joe Tricarichi, 2520 Ashurst, Cleveland, OH 44118.

1933-1950'S ISSUES. Buying 1930's-1950's comic books. Shadow Pulp, Dick Tracy. Top prices paid. PH: 416-222-5808. Ken Mitchell, 710 Conacher Drive, Willowdale, Ontario, Canada M2M 3N6.

4420 BOOKS GENERAL FOR SALE

MAKE YOUR BOOK TITLES BIG & BOLD - GET MAXIMUM ATTENTION and **SELL MORE!** Check the instructions in our Big & Bold ad in the **PAGES OF COMICS EXCHANGE**.

VINTAGE MYSTERY'S and science fiction hardcover and paperbacks bought and sold. Free lists issued. Write: "Books", P.O. Box "B", Buffalo, NY 14240-0017.

I SPECIALIZE in Science Fiction and Fantasy hardcover first editions. My catalog is free. Collections also purchased (no bookclubs). Ray Bowman, Box 5845G, Toledo, OH 43613.

DELL MAPBACK collection for sale as a lot. Total of 279 books. They are accurately graded and average VG, booking out at over \$698. Lot includes #53-G, 223-VG, 270-VF, 287-nr. Mt, 379 (2)-G+, 452-VG and over 30 others in F+. There are almost no duplicates. There are 57 titles under #100, 49 in the 200's and 46 in the 300's. A detailed list is available for a SASE, but lot goes to the first check for \$400, I pay UPS. John Garvin, 327 N. Oakdale, Medford, OR 97501.

SEDUCTION OF THE INNOCENT by Dr. Fredric Wertham, this library copy is complete and in overall Good condition, dust jacket has plastic, protective cover, some pages have tape repairs, **VERY RARE**, \$50 or best offer. Mike Stoeckig, 819 1/2 South 6th, Bozeman, MT 59715.

WILL TAKE the first reasonable offer that comes in for any of the following sets: Heavy Metal #1 1977 to Nov. 1982, all Mint; Omni Magazine #1 1978 to Sept. 1982; 1994 magazine #1-12 and #1-24. John Prevost, G.P.O. Box 2563, Worcester, MA 01613.

PETER MAX American Airlines book cover \$8; Peter Max Magazine #1 features comic strip by Wally Wood, Mr. Mouse meets Peter Max, cover split completely at seam and a few pages are loose, \$5. John Prevost, G.P.O. Box 2563, Worcester, MA 01613.

HEAVY METAL #1 \$6.50 Mint. Includes postage and handling. John Prevost, G.P.O. Box 2563, Worcester, MA 01613.

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IF YOU are a serious paperback collector, you really should ask for my free catalog of Science Fiction paperbacks. Ray Bowman, Box 5845G, Toledo, OH 43613.

DOC SAVAGE paperbacks for sale. 50¢ to \$1.50 each. SASE or call: 402-292-3535 for further information. Allyson Dyar, 12415 South 28th Street, Omaha, NE 68123.

4431 PAPERBACKS WANTED

ODDBALL ITEMS reflecting 60's contra-culture, preferably with photo's or artwork, rock music, personalities, drugs, high camp, etc. Bruce Sweeney, 82 Waltham St., Boston, MA 02118.

DARK SHADOWS; U.N.C.L.E. #15 thru 23; TV Avengers #5, 6, 7, 9; New Avengers #4, 5, 6. Wanted in quantities. Rogofsky, Box 107CW, Glen Oaks, NY 11004.

4440 PULPS FOR SALE

THE LARGEST selection of Science Fiction and Fantasy pulps in the known universe is found in my catalog. Free to residents of the Milky Way Galaxy. Collections also purchased. Ray Bowman, Box 5845G, Toledo, OH 43613.

4441 PULPS WANTED

THE SHADOW DOC SAVAGE and the **SPIDER** pulps wanted. Send list with condition and prices. Stan, 5790 Fleming Street, Vancouver, B.C., Canada V5P 3G3.

4450 MAGAZINES FOR SALE

PLAYBOYS FROM 1953 to current. Also ask about our line of xerox comics. Thanks. Send wants and SASE to: Marks Book Exchange, 119-C Bullard Parkway.

PLEASE SEND large SASE 40¢ stamp for large list of movie and T.V. magazines, over 200 James Dean, many Elvis and Beatles, 1937 thru 1970. Every detail described. Send 20¢ stamp for Mens Magazine list. 20¢ for Pulp list. Ralph E. Wells, P.O. Box 183, Tunnel Hill, GA 30755.

FOR SALE: 2 sets of "Dragon Magazines". Set #1/#1-50 in near Mint condition, plus all 7 issues of "Strategic Review", \$1,700. Set #2 issues #1-70 in Good condition (slightly discolored covers), plus all seven issues of "Strategic Review", \$1,200. For more information send SASE to: Glenn Weeks, P.O. Box 951, Hayden Lake, ID 83835.

44

4661 GENERAL WANTED

TARZAN ITEMS WANTED. Premiums, books, DJ's, toys, Burrough's books. Also will buy or trade for Disney items. PH: 714-987-5392. Mike Shaw. 8600 Bella Vista, Altaloma, CA 91701.

TV GUIDES 1953-73. Red Arrow, Quick Reader, Bantam L.A., paperbacks. Buy or trade. Bunker Books. Mr. M. Hill, 704 Safford Ave., Spring Valley, CA 92077.

4700 NOVELTIES/TOYS/GAMES FOR SALE

PLASTIC MODEL kits: From comics, TV, movies, S.F., space, also figure and missiles. Buying and selling! Send SASE for my list or send yours. John F. Green, 1821 West Jacaranda Place, Fullerton, CA 92633.

SELLING GAMES of Planet of the Apes, Emergency, Charlie's Angels, \$15 each; 1964 World's Fair game \$20; Thunderball \$35; Laurel and Hardy \$12. Postage included in price. Philip Guntner, P.O. Box 8536, Balto., MD 21234.

LOST IN SPACE, STAR TREK, Star Wars, Buck Rogers, Capt. Video, Premiums, Fireball XL5, Gerry Andersen, Dr. Who, Capt. Action, Corgis & Dinkys, spys, robots, non-sports cards, comics, toys, etc. Send \$2 for giant 1,000 item list. Anton F., P.O. Box 2956, Setauket, NY 11733.

KUNG FU TV show items: Original pilot script for TV, 72 pages titled "The Way of The Tiger The Sign of The Dragon", \$20; Kung Fu Topps gum card display box, Poor condition, ripped in some places and price tag missing, \$5; Kung Fu lunch box and thermos, Mint condition, \$10. John Prevosk, G.P.O. Box 2563, Worcester, MA 01613.

SPACE MODELS: First Lunar Landing (1970) Monogram \$25; Apollo Saturn by Monogram (1968) \$20; Space Base Star Probe \$15. Postage \$2. Leisuretime Books, P.O. Box 4317, Pasadena, TX 77502.

4700 NOVELTIES/TOYS/GAMES FOR SALE

TOYS FROM THE SIXTIES: Mattel Sonic Blaster (great display piece) 3 feet long \$70; Remco Big Red Indy Racer (really roars) \$38; Remco B-52 Turret Gun Station (looks impressive) \$90; six assorted Aurora "HO" Scale Racing Cars (includes Lincoln Continental and motorcycle) \$45. PH: 617-544-6077. Brian W. Prescott, 385 Walnut Hill, Orange, MA 01364.

HEAVY METAL 45 rpm with picture sleeve featuring two illustrations \$10; Popeye sound-track 45 with picture sleeve \$6. John Prevosk, G.P.O. Box 2563, Worcester, MA 01613.

DISNEY MODELS: Robin Hood set A and G; Pirates of Caribbean Condemned to Chains Forever or Dead Man's Raft; \$15 each. Postage \$2. Leisuretime Books, P.O. Box 4317, Pasadena, TX 77502.

PLANET OF THE APES toys. Bendables by Mego, Galen, Dr. Zaius, \$5 each; **MOONRAKER** model **JAMES BOND** \$10; **MR. FANTASTIC** Mego doll \$15; **BATMAN, ROBIN, SUPERMAN** Bend-n-Flex \$6 each. Postage \$2. Leisuretime Books, P.O. Box 4317, Pasadena, TX 77502.

STAR TREK toys: Mego **DOLLS**, Capt. Kirk, Mr. Spock, \$12 each; **Star Trek PHASER GAME** \$18.50; **FREZICLES** \$10; **EXPLORATION SET** model \$15. Leisuretime Books, P.O. Box 4317, Pasadena, TX 77502.

4701 NOVELTIES/TOYS/GAMES WANTED

WANTED! USED video game cartridges for Atari 2600, Atari 5200 and Colecovision. Send self-addressed stamped envelope to receive our current buying and selling pricelist. PH: 718-897-6100. Forest Hills Used Video Game Cartridges Inc., Dept TBG, 63-56 108th Street, Forest Hills, NY 11375.

4701 NOVELTIES/TOYS/GAMES WANTED

TV SHOWS - Toys, models, dolls, etc. on Lost in Space, Munsters, Addams Family, Voyage Bottom Sea, etc. Ron Ginkowski, 5106 - 25th Ave., Kenosha, WI 53140.

SUPERMAN WANTED! All Superman toys, figurines, games, premiums, novelties, coloring books, buttons, puzzles, advertising material...anything!! All letters answered. "America's foremost Superman collector". Danny Fuchs, 209-80B 18th Avenue, Bayside, NY 11360.

I BUY SMURFS COLLECTIONS. 1 or 1,000. Paying 15¢ to \$1 each. Mail, call or write. PH: 305-742-7299 days. Trader Jack's, 8342 W. Oakland Park Blvd., Sunrise, FL 33321.

WANTED: FROM the 50's by Fawcett Comic Book Co. **CAPTAIN MARVEL STATUE** als pinbacks, club cards, watches or anything related. Have aot of **CAPTAIN MARVEL ITEMS TO TRADE.** PH: 203-374-3920. Send all replies to: Frank Dellavacchio, 125 Northfield Street, Bpt., CT 06606.

WANTED: G.I. JOE DOLLS and accessories. Especially: Black G.I. Joe doll, Japanese Soldier doll, G.I. Joe Nurse doll, German Jeep and Tanker, West Point and Annapolis Outfits. Contact: Teel Slike, 316 East Findlay St., Carey, OH 43316.

3 STOOGES memorabilia wanted! Toys, games, novelties, records, movie material, premiums, advertising displays, rare and unusual items, anything! Dan Lange, 4120 Santen Dr., St. Louis, MO 63123.

WANTED: COWBOY hero memorabilia, Lone Ranger, Hoppy, Roy, Gene, early TV cowboys, gun and holster sets, rings, badges, store items, giveaways, anything reasonable. Joseph Fair, 10 Crestwood, R.D. 2, New Castle, PA 16101.

4701 NOVELTIES/TOYS/GAMES WANTED

GAMES WANTED! Trading cash/comics for games by Avalon Hill, SPI, GDW, Parker, TSR, Batteline, etc. Also, gaming magazines. H.M. Levy, Bo 197-CBG, East Meadow, NY 11554.

4800 FANZINES FOR SALE

GOLDEN AGE fans, don't miss **IT'S A FANZINE** #25, now on sale, which features a special twenty page insert on the Golden Age of Comics. This is a 52 page spectacular anniversary issue, highlighted by a color xerox wraparound cover of American Flagg, plus Ray Bradbury and E.C., the Badger, Immortal Man, a fazine directory, 125 comics rated from best to worst, reviews, letters, and lots more. \$1.75 plus 50¢ postage. Subscriptions are still six issues for \$5.50. Gene Kehoe, 8708 Carole Circle #11, Urbandale, IA 50322.

COML'INK THE Media Discussion Letterzine contains plenty of reader letters, occasional articles (subjects include: Star Wars, Japanimation, Lord of the Rings), and cover artwork. Subscription is \$2.75 for three issues payable to: Allyson Dyar, 12415 South 28th Street, Omaha, Ne 68123.

JUSTICE COMICS #1 ON SALE. All action! All heroes! All in 24 black and white offset page. For \$1.50 ppd. Tarron Thomas, P.O. Box 402, Far Rockaway, NY 11691.

Insert Man's Weird Tales #84 is ready! 8 pages offset for 60¢ postpaid or 4 issue subscription for \$2.00.

THAT'S ENTERTAINMENT

151 Chandler St.
Worcester, MA 01609

4800 FANZINES FOR SALE

OPEN HOUSE #1 finally available! Introducing Rod Smith's **RESCUE TEAM.** Let's be honest: Good script but poor art, \$1.15 postpaid. A.C.E. Graphics, D. Frye, Route 2, Box 43, Montgomery City, MO 63361.

CHRISTIAN CARTOONIST/Illustrator contains strips, articles, profiles, ad section and much more. Four issues \$5, sample \$1.50 from: Bowie Creative Assoc., 112 Goulding Avenue, Willowdale, Ontario M2M 1L4 Canada.

HOOHAH! THE best of the 1950's E.C. Fanzine now available in a 112 page collection, includes Archie Goodwin's first published story, Ted White on Potrzebie and more, \$10 postpaid. Ron Parker, 324 Warwick, Oakland, CA 94610.

ARE YOU ready for Southeastern Michigan's **FANZINE?** Meet **FELONIUS KATT** and the **BROTHERS** in the **FIRST ISSUE** of **FANTASTIC FANZINE.** Send 75¢ to: Roy Harper, 317 West Cross, Ypsilanti, MI 48197.

4900 NEWSPAPER-STRIPS FOR SALE

DAILY AND Sunday, 1895 to 1984. No minimum on order. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204.

4901 NEWSPAPER — STRIPS WANTED

SUNDAY PAGES wanted: Mandrake, Phantom, Bringing Up Father, Batman, Superman, Twin Earths, Charlie Chan. Send lists. David Begin, 138 Lansberry Ct., Los Gatos, CA 95030.

4910 NEW COMICS BY MAIL FOR SALE

PAY LESS for the books you want. We carry Marvel, DC and all the major independents. We offer discounts up to 40%. No minimum order. Send for your order form today. Regal Books, P.O. Box 187, Roseland, NJ 07068.

Capital City's top 100 titles

Following are the top 100 titles, as ordered by dealers from Capital City Distribution Inc. in Madison, Wis., for May, June, and July. This list is presented in **CBG** as an indication of how well individual issues of comic books are selling in comparison to each other.

It should be noted that not all of the comics ordered during these months have been published — *Camelot 3000* #12, for instance.

May

- 1 Secret Wars #5
- 2 X-Men #185
- 3 New Teen Titans #2
- 4 New Mutants #19
- 5 West Coast Avengers #1
- 6 Alpha Flight #14
- 7 Amazing Spider-Man #256
- 8 Tales of the Teen Titans #46
- 9 Fantastic Four #270
- 10 DC Releases
- 11 Peter Parker #94
- 12 Thor #347
- 13 Machine Man #1
- 14 Legion of Super-Heroes #2
- 15 Avengers #247
- 16 Marvel Age #18
- 17 Questprobe #1
- 18 Sub-Mariner #1
- 19 Thing #15
- 20 Marvel Team-Up #145
- 21 J'emm, Son of Saturn #1
- 22 Iron Man #186
- 23 Daredevil #210
- 24 Power Pack #2
- 25 Dreadstar #12
- 26 Batman and the Outsiders Annual #1
- 27 Star Trek III Movie Special #1
- 28 Vigilante #10
- 29 Grim Jack #2
- 30 Tales of the Legion of Super-Heroes #315
- 31 Indiana Jones: Temple of Doom #1
- 32 Defenders #135
- 33 Marvel Fanfare #16
- 34 Indiana Jones: Temple of Doom #2
- 35 Indiana Jones: Temple of Doom #3
- 36 Infinity, Inc. #6
- 37 American Flaggl #12
- 38 Super Powers #3
- 39 Rom #58
- 40 Omega Men #18
- 41 G.I. Joe #27
- 42 Incredible Hulk #299
- 43 Sun Devils #3
- 44 Jon Sable #16
- 45 Captain America #297
- 46 Amethyst, Princess of Gemworld Annual #1
- 47 Blue Devil #4
- 48 Green Lantern #180
- 49 Atari Force #9
- 50 Fury of Firestorm #27
- 51 Conan the King #24
- 52 All-Star Squadron Annual #37
- 53 Marvel Super Special #30
- 54 Warlord Annual #3
- 55 Conan the Barbarian #162
- 56 Star Wars #87
- 57 Alien Worlds #8
- 58 Warlord #85
- 59 Coyote #7
- 60 Justice League of America #230
- 61 Saga of the Swamp Thing #28
- 62 All-Star Squadron #37
- 63 DC Comics Presents Annual #3

- 64 Crystar #9
- 65 Indiana Jones #21
- 66 Starslayer #20
- 67 Thriller #10
- 68 Batman #375
- 69 Tarzan of the Apes #2
- 70 Detective Comics #542
- 71 Power Man/Iron Fist #109
- 72 New Gods #4
- 73 Sun Runners #4
- 74 Berni Wrightson: Master of the Macabre
- 75 Silverheels #4
- 76 Jerry Iger's Famous Features #1
- 77 Vanguard Illustrated #7
- 78 New Talent Showcase #9
- 79 Arion, Lord of Atlantis #23
- 80 Epic Illustrated #25
- 81 DC Comics Presents #73
- 82 Savage Sword of Conan #103
- 83 Action #559
- 84 Flash #337
- 85 Superman #399
- 86 Warp #16
- 87 Siegel & Shuster, Dateline: 1930's
- 88 Mars #9
- 89 Arak, Son of Thunder #37
- 90 Marvel Super Special #31
- 91 World's Finest #307
- 92 E-Man #18
- 93 Supergirl #23
- 94 Marvel Tales #167
- 95 Codename: Strikeforce #1
- 96 Wonder Woman #319
- 97 Adventures of Kayo Dackerty #1
- 98 Marvel Super Special #32
- 99 Guardian #2
- 100 Blackhawk #272

June

- 1 Secret Wars #6
- 2 X-Men #186
- 3 New Teen Titans #3
- 4 New Mutants #20
- 5 Alpha Flight #15
- 6 Amazing Spider-Man #257
- 7 Tales of the Teen Titans #47
- 8 West Coast Avengers #2
- 9 Fantastic Four #271
- 10 Doctor Who #1
- 11 Peter Parker #95
- 12 Marvel Team-Up Annual #7
- 13 Thor #348
- 14 DC Releases
- 15 Machine Man #1
- 16 Six from Sirius #1
- 17 Transformers #2
- 18 Incredible Hulk #300
- 19 Avengers #248
- 20 Legion of Super-Heroes #3
- 21 Alien Legion #3
- 22 Six from Sirius #2
- 23 Power Pack #3
- 24 Marvel Team-Up #146
- 25 Daredevil #211
- 26 Thing #16
- 27 Iron Man Annual #7
- 28 Sub-Mariner #2
- 29 Dreadstar #13
- 30 Iron Man #187
- 31 Legion of Super-Heroes Annual #3
- 32 G.I. Joe #28
- 33 Superman #400
- 34 Tales of the Legion of Super-Heroes #316
- 35 What If #47
- 36 Vigilante #11
- 37 Super Powers #4
- 38 Rom #59
- 39 Defenders #136
- 40 Dr. Strange #67

- 41 Infinity, Inc. #7
- 42 Marvel Age #19
- 43 Captain America #298
- 44 American Flaggl #13
- 45 J'emm, Son of Saturn #2
- 46 Pacific Presents #5
- 47 Batman and the Outsiders #14
- 48 Grimjack #3
- 49 Star Trek #8
- 50 Omega Men #19
- 51 Jon Sable, Freelance #17
- 52 Last Starfighter #1
- 53 Pathways to Fantasy #1
- 54 Dalgoda #1
- 55 Blue Devil #5
- 56 Sun Devils #4
- 57 Fury of Firestorm #28
- 58 Last Starfighter #2
- 59 Last Starfighter #3
- 60 Atari Force #10
- 61 Star Wars #88
- 62 Batman Annual #9
- 63 Conan the Barbarian #163
- 64 Justice League #231
- 65 Ka-Zar #34
- 66 Dazzler #34
- 67 Supergirl Movie Special
- 68 Twisted Tales #10
- 69 Power Man/Iron Fist #110
- 70 Warlord #86
- 71 Indiana Jones #22
- 72 All-Star Squadron #38
- 73 Action Comics #560
- 74 Saga of the Swamp Thing #29
- 75 Kull the conqueror #6
- 76 Green Lantern #181
- 77 Batman #376
- 78 Detective #543
- 79 Somerset Holmes #6
- 80 New Gods #5
- 81 Starslayer #21
- 82 Thriller #11
- 83 DNAGents #13
- 84 Arak, Son of Thunder Annual #1
- 85 Arion, Lord of Atlantis #24
- 86 DC Comics Presents #74
- 87 Crossfire #3
- 88 Echoes of Futurepast #3
- 89 Zot! #4
- 90 Flash #338
- 91 New Talent Showcase #10
- 92 Marvel Tales #168
- 93 World's Finest #308
- 94 Warp #17
- 95 Vanguard Illustrated #8
- 96 Savage Sword of Conan #104
- 97 Mantech Robot Warriors #1
- 98 E-Man #19
- 99 Star*Reach Classics #4
- 100 Eclipse Monthly #9

July

- 1 Secret Wars #7
- 2 Kitty Pryde and Wolverine #1
- 3 X-Men #187
- 4 New Mutants #21
- 5 Alpha Flight #16
- 6 Amazing Spider-Man #258
- 7 Tales of the Teen Titans #48
- 8 West Coast Avengers #3
- 9 Fantastic Four #272
- 10 Fantastic Four Annual #18
- 11 Peter Parker #96
- 12 Thor #349
- 13 Machine Man #2
- 14 Starriors #1
- 15 Legion of Super-Heroes #4
- 16 Camelot 3000 #12
- 17 Avengers #249
- 18 Black Panther #1
- 19 Avengers Annual #13

- 20 Power Pack #4
- 21 Marvel Age #20
- 22 Peter Parker Annual #4
- 23 Doctor Who #2
- 24 Daredevil #212
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"You should see the bill I get for hats!"

1

Best of both Wills

A look at Will Eisner's Quarterly and The Spirit

By Tom Field

The best joy comics has given me in years has been Will Eisner.

Two years ago, just before the big direct sales flood, I found myself pretty bored with the current field of comics. There was Marvel and DC, *Cerebus*, *Elfquest*, a few odds and ends of undergrounds and alternatives — but nothing that I particularly cared about. After 12+ years of reading and collecting, I found that comics really had no more surprises for me. It seemed almost as if it was time to step aside and let the wide-eyed younger fans step in to be bowled over by my old pleasures — kind of like Dick Grayson handing his costume and name to Jason Ward.

And then came Will Eisner.

A couple of extra bucks in my pocket and a minor week for new arrivals were all I needed to goad me into buying my first *Spirit Magazine*, #34. From there I was hooked. For years I had read that Eisner was the medium's master, that the *Spirit* was the ultimate adventurer, that *The Spirit Magazine* was the best reprint book available. None of this I particularly listened to until I read — and re-read — my *Spirit* #34. Now, in just two years, I've shopped around and nearly completed my run of *Spirit* mags, bought all the hardcover Eisner *Spirit* volumes from Kitchen Sink and spread the Eisner gospel to all my pagan friends. And I'm still hooked.

But now I'm hooked on two regular publications: *The Spirit* comic book and *Will Eisner's Quarterly*. Let me backtrack a little bit:

In the last two years or so of

its run, *The Spirit Magazine* had kind of altered its presentation. In addition to primo *Spirit* newspaper section reprints (the overseeing and selection of which was brilliantly performed by Cat Yronwode), Eisner had — righteously so — commandeered the back pages of the mag for his new creative efforts; everything from his serialized *Outer Space* to *The City* to the informative Shop Talk interviews with comics greats balanced out *The Spirit Magazine*. But not everyone was happy with this format.

Some readers felt — well, cheated, I guess — feeling if they were shelling out \$2.50 or \$2.95 for something called *Spirit Magazine*, they should be getting their money's worth of *Spirit* reprints. Others of us walked away from the bi-monthly Eisner showcase just wishing we could see more — of both the reprints and new material. There was a solution to this unrest.

Kitchen Sink effectively split *The Spirit Magazine*. As of this past fall, the physical magazine evolved into *Will Eisner's Quarterly*, a showcase of Eisner's new works and Shop Talk as well as selected reprints. A *Spirit* quality comic book was also established; with *Spirit* stories reprinted chronologically in full color at a lower price, \$1.75. There are several benefits to be enjoyed from this move:

- The factions are apparently satisfied: *Spirit* fans have the less-expensive comic book to collect; Eisner collectors can enjoy the magazine.

- There is no worry of the new material or the old crowding each other out.

- Eisner fans now have two publications to enjoy.

- Economically, the move is a

bargain — instead of paying \$21.90 annually for one magazine, the fan now pays \$16.35 for two. Can't fight that!

But there are potential problems I think may arise.

I suspect that despite the differences in tastes, Kitchen's *Spirit Magazine* had a pretty singular readership — one that appreciated Eisner and would follow his work — old and new — anywhere. Now, with two separate publications in two separate formats, the idea is perhaps to appeal to a broader readership, one that hasn't followed Eisner or the *Spirit* before. But I suspect the marketplace may be working at odds with Kitchen Sink.

It's no secret today's market is strangling itself. One distributor lists well over 100 separate titles on its February order form. The direct sales market was supposed to open the door for quality titles with lower-than-mass-market print runs; it was supposed to support the fans' favorites. But it isn't working that way.

Because few shop owners can afford the cost or frontage to give equal billing to all the regular comics and magazines. There's too damn much out there. The comics you're going to see displayed month-after-month are the ones that sell consistently — which means "well" — month after month. And I wonder — I worry — if the current market will support two Eisner publications.

Kitchen Sink may be satisfying its audience and opening itself to a wider readership — but will it work? I'm concerned that *Will Eisner's Quarterly* and *The Spirit* comic book will find themselves crowded off the

stands to make room for *The X-Men* or *Teen Titans* — whatever. Denis Kitchen shows great respect for his readership, but that doesn't pay bills for him. If a magazine can't sell, it can't publish. That's hard, cold fact.

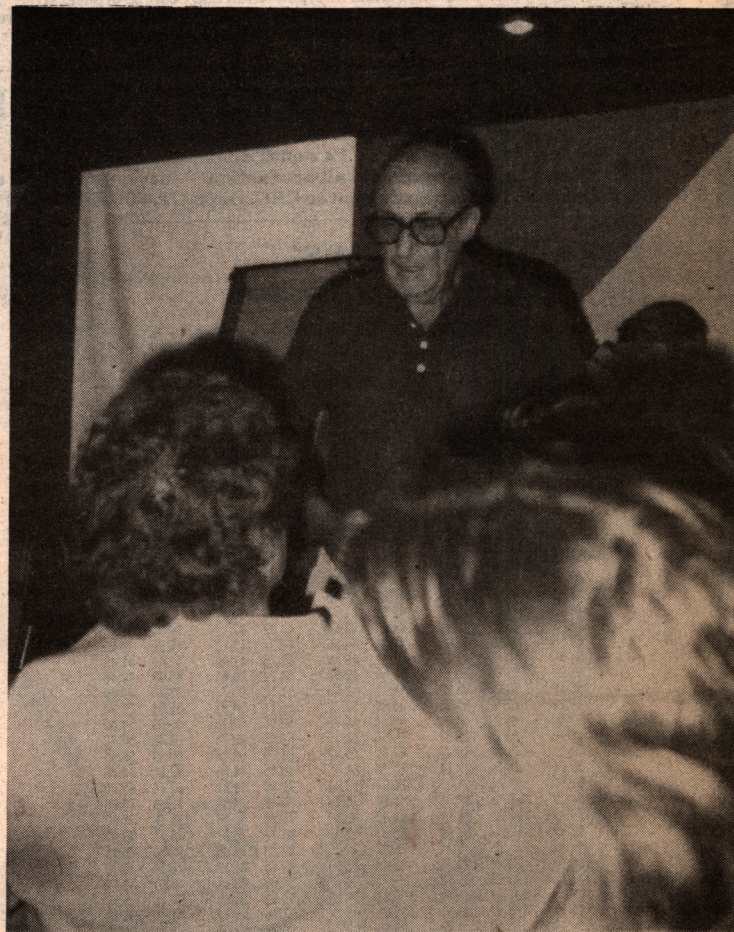
There's a more long-range worry beyond how Kitchen's Eisner publications may or may not do on the market; are we becoming too selective in what we expect in a magazine?

Kitchen Sink introduced *Milton Caniff's Steve Canyon Magazine* last year — same price and format as *Eisner's Quarterly*. In addition to chronological reprintings of vintage *Canyon* strips, the magazine boasts wonderfully interesting features on

Caniff and his other works. But what if fans start crying for less Caniff, more *Canyon*? Will Kitchen feel obligated to split this mag in two as well? He shouldn't.

But I wonder, again, if we all aren't becoming too selective. There was a time when we bought our comics, took the bad with the good and enjoyed. Direct sales has offered a choice between the two, I suppose, but maybe we're going overboard in trying to please every vocal minority. We just may be working ourselves into a "having cake and eating it" situation.

And nobody will benefit from that.



Will Eisner addresses an audience at Orlandocon.

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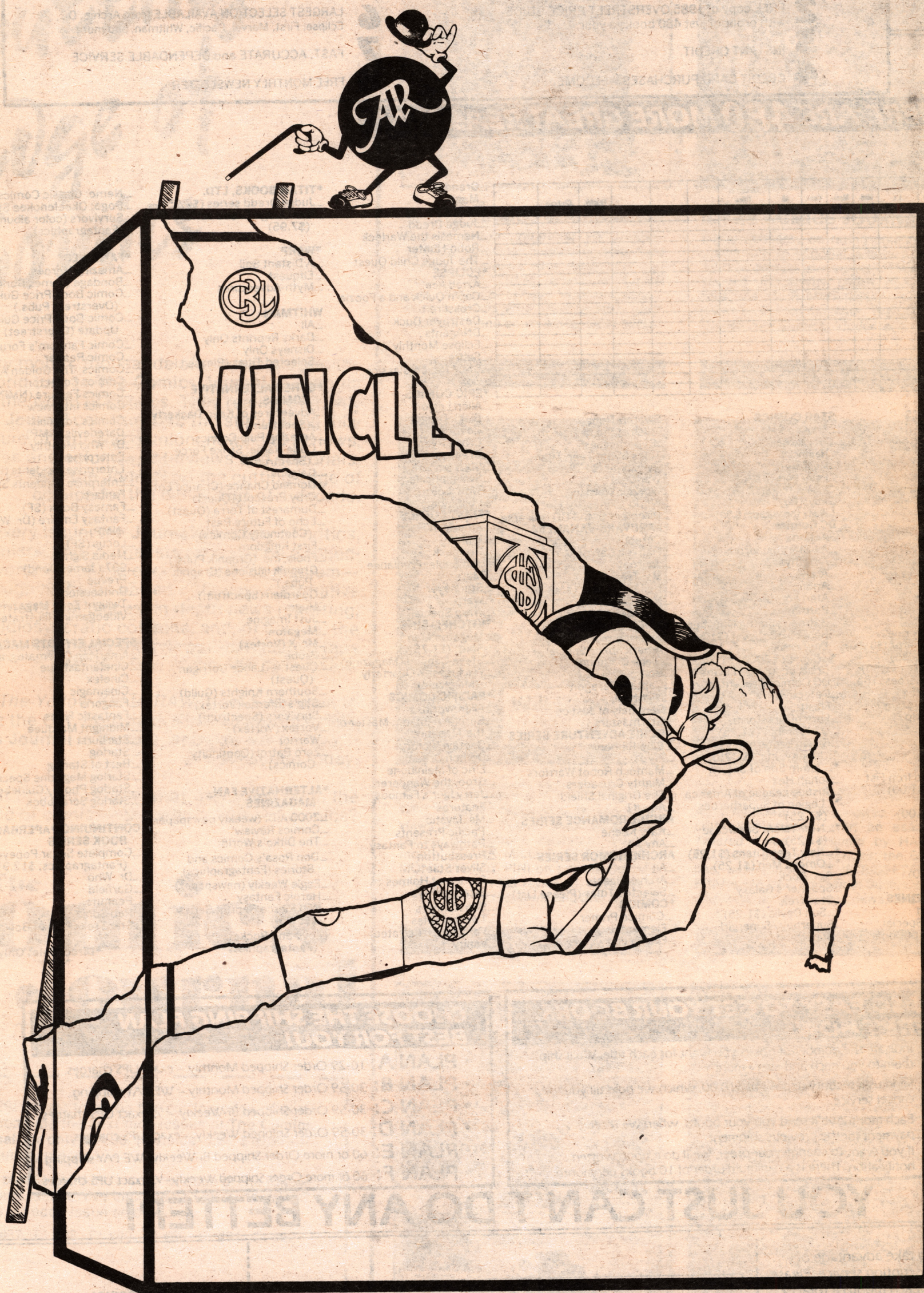
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